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BY

S. W. STRAUB.

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PRINCIPLES OF MUSIC.

PROPERTIES.

The essential properties of a tone are: LENGTH (durability), PITCH (highness or lowness), POWER (audibility), and QUALITY.

DEPARTMENTS.

The departments in which the subject of music is treated, are: RHYTHMICS, MELODICS and DYNAMICS.

RHYTHMICS treats of the *length* of tones.

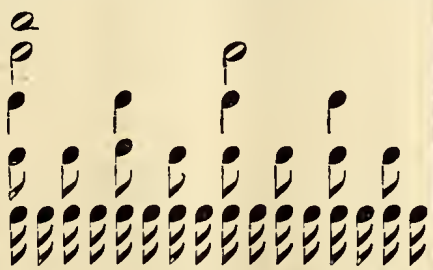
MELODICS treats ot the pitch of tones.

DYNAMICS treats of the *power* and *quality* of tones.

RHYTHMICS.

The names of the different lengths of tones in common use, and the characters which represent them are as follows:

Whole Note,
Half Note,
Quarter Note,
Eighth Note,
Sixteenth Note,



It will be seen by the above representation that a Whole Note is equal to two Half Notes, four Quarter Notes, eight Eighth Notes, and sixteen Sixteenth Notes.

(A tone one-half as long as a Sixteenth Note is called a Thirty-second Note, and is represented thus, It is rarely used.)

The names of the different lengths of tones are also the names of the characters that represent them.

RESTS.

Characters called RESTS are used to represent the lengths of silence, which correspond with the different lengths of tones, thus:

A WHOLE REST, is as long as a

A HALF REST, "

A QUARTER REST, "

AN EIGHTH REST, "

A SIXTEENTH REST, "

A MEASURE REST, fills a measure regardless of its value.

A DOT after a note or rest adds one-half its length to it, thus: (dotted Whole Note) is as long as three Half Notes ( ), (dotted Quarter Rest) is as long as three Eighth Rests ( ), etc.

A second dot adds one-half the value of the first.

TRIPLETS.

Three equal notes with a figure 3 placed over or under them, are to be performed in the time of two of the same kind without the figure. The group is called a TRIPLET.

TIE.

Two or more notes represent only one tone, when a curved line called a TIE is placed over or under them, thus: (equals)

BEATS.

In all music there are pulsations which occur regularly. These are called BEATS.

Some beats are stronger than others, and are called ACCENTED BEATS. The accented beats come at regular intervals, and may have one or more unaccented beats intervening. The group of beats formed by an accented one with the intervening unaccented one or ones, is called a

MEASURE.

Two beats, (one accented and one unaccented), make DOUBLE MEASURE.

Three beats, (one accented and two unaccented), make TRIPLE MEASURE.

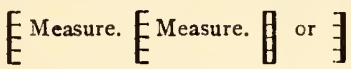
Four beats, (one accented and three unaccented), make QUADRUPLE MEASURE.

Six beats, (one accented and five unaccented), make SEXTUPLE MEASURE.

(There is also a slight accent upon the third beat in Quadruple, and upon the fourth in Sextuple)

Measures are represented by the space between vertical lines. These lines are called BARS. A heavy bar

called a DOUBLE BAR is used to show the end of a tune or strain, thus: Bar. Bar. Double Bar.



The kind of measure is indicated by a figure, and the kind of note which is the value of each beat is placed under the figure. This note is called the BEAT NOTE, thus:

Double Measure..... 2	Quadruple Measure..... 4
Beat Note.....	Beat Note.....
Double Measure..... 2	Quadruple Measure..... 4
Beat Note.....	Beat Note.....
Triple Measure..... 3	Quadruple Measure.... 4
Beat Note.....	Beat Note.....
Triple Measure..... 3	Sextuple Measure..... 6
Beat Note.....	Beat Note.....
Triple Measure..... 3	Sextuple Measure..... 6
Beat Note.....	Beat Note.....

(Notes have only relative value, therefore any kind *might* be used for beat note. "Old Hundred" might be represented by eighth notes, and "Yankee Doodle" by half notes.)

COMPOUND MEASURE.

When the beat note is a dotted note, the measure is COMPOUND.

EXAMPLES.

Compound Double Measure..... 2

Compound Triple Measure..... 3

Compound Quadruple Measure..... 4

(The following figures indicating compound measures are in general use: Compound Double, $\frac{6}{4}$ or $\frac{9}{4}$, Compound Triple, $\frac{9}{8}$, Compound Quadruple, $\frac{12}{8}$, but as the upper figures in these cases do not designate the *actual* number of beats, and the lower figures do not indicate the *real* beat note, it is thought best to discontinue them. In most books the beat note is represented by a figure; but as nothing can be plainer or more proper than the note itself, it is adopted in this book, thinking that the innovation will be favorably received.)

KEEPING TIME.

Observing the right length of each beat is called KEEPING TIME, and is indispensable.

BEATING TIME.

Making a motion of the hand for each beat in a measure is called BEATING TIME. It is designed to assist in keeping time.

The way the hand moves in the different kinds of measure is shown by the following description:

2 Down, Up, | Down, Up.||
3 Down, Left, Up, | Down, Left, Up.||*
4 Down, Left, Right, Up,||Down, Left, Right, Up.||
6 Down, Left, Left, Right, Up, Up, | Down, Left, Left, Right, Up, Up.||

SYNCOPATION.

When a tone begins on an unaccented beat, and continues over an accented one, the effect is called SYNCOPATION, and the tone receives a firm accent, thus:

PAUSE OR HOLD.

A PAUSE (𝄐) placed over or under a note indicates that the tone should be prolonged more than it otherwise wou d be; the length being governed by the taste of the performer or leader.

MELODICS.

The pitches of tones are named with the names of the first seven letters of the alphabet, with, in some cases, the addition of the word *Sharp*, *Double Sharp*, *Flat* or *Double Flat*.

* In triple measure Down, *Right*, Up, is considered by many to be a better way.

KEY.

Certain pitches agree so pleasantly with each other when heard in succession, or in certain combinations, as to form a sort of family, which is called a KEY. The pitches A, B, C, D, E, F, G, are thus related, and constitute a Key.

KEY NOTE.

In every key there is a pitch that is more important than the others, and which may produce a perfect ending. This pitch is called a KEY NOTE.

KEY OF C.

In the foregoing key, C is the key note, and the key is called KEY OF C.

In the key of C, B is restless, and demands a progression to the key note. So, if we would sing the key of C in its regular order from C upward, the ear would demand another C, thus: C, D, E, F, G, A, B, C. The difference between the pitches of these C's is called an OCTAVE; and if the pitches were continued higher, the relation of pitches in the first octave would be repeated an octave higher, and so on throughout all the extent of pitches, like the links of a chain.

SCALE.

When the pitches of a key progress in regular order, from low to high, or high to low, they form a SCALE.

The pitches of a key have names which express their relations to each other. They are as follows: The key note is *One*, the next above is *Two*, the next *Three*, etc. These names are called KEY NAMES.

For the purpose of fixing the pitches of a key in the mind certain SYLLABLES should be associated and sung

with them. They are, to one, *do*, two, *re*, three, *mi*, etc. The names of the letters are called PITCH NAMES.

The following shows the Pitch Names, Key Names, and Syllables:

Pitch Names,	C,	D,	E,	F,	G,	A,	B,	C.
Key Names,	One,	two,	three,	four,	five,	six,	seven,	eight.
Syllables,	Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.

STAFF.

The lines and spaces of a character called the STAFF are used to represent pitches. The staff consists of five long lines and the six spaces which belong to them, together with as many short lines and spaces added above or below as may be needed, thus:

	Second space above.
First line above . . .	
	First Space above.
Fifth line	
	Fourth space.
Fourth line . . .	
	Third space.
Third line . . .	
	Second space.
Second line . . .	
	First space.
First line	
	First Space below.*
First line below . . .	
	Second space below.

DEGREES.

The lines and spaces of the staff are called DEGREES, and being used to represent pitches, make the staff, without added degrees, represent eleven pitches.

CLEFS.

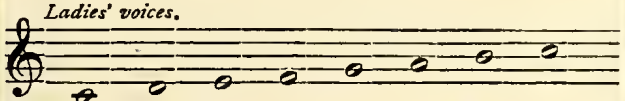
CLEFS are characters placed upon the staff to make it represent certain pitches. There are three in common use, viz.: The TREBLE, or G Clef, (𝄞) which is used to make the staff represent the pitches that ladies sing. The BASE, or F (𝄢) Clef, which is used to make the staff represent the lower pitches which gentlemen sing. And the TENOR, or C Clef, (𝄡) which is used to make the staff represent the higher pitches that gentlemen sing.

Ladies' voices average one octave higher than gentlemens' voices,

The C which is nearest the middle of the compass of the human voice, is called MIDDLE C.

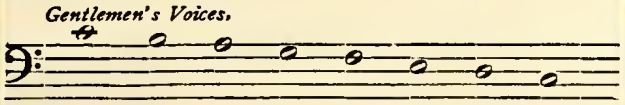
The following shows the different pitches which the staff is made to represent by the clefs:

Ladies' voices.



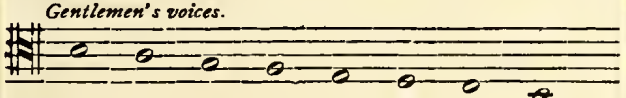
Middle C D E F G A B C

Gentlemen's Voices.



Middle C B A G F E D C

Gentlemen's voices.



Middle C B A G F E D C

(Gentlemen are often required to sing from the Treble staff, and ladies sometimes from the Base.)

All the pitches which have been introduced (A, B, C D, E, F, G,) belong to and constitute the Key of C.

KEY OF G.

There are still other pitches, and they assist in forming still other keys. They will be introduced and named as needed.

The pitch between F and G is sometimes called F SHARP. When F Sharp is used instead of F, G becomes a key note, and the pitches G, A, B, C, D, E, F Sharp, constitute the KEY OF G.

The key of C is a representative or model key. The key of G is of the same kind. The pitches in the key of G sustain the same relation to each other as those in the key of C do; so that the key names and syllables apply to the key of G as they do to C, i. e., G, being key note is one, (Do); A, two, (Re), etc.

The following gives the Pitch Names, Key Names, and Syllables of the key of G:

Pitch Names:	G,	A,	B,	C,	D,	E,	F Sharp, G
Key Names:	One,	two,	three,	four,	five,	six,	seven, eight.
Syllables:	Do,	Re,	Mi,	Fa,	Sol,	La,	Si, Do.

There is no degree of the staff between the ones which represent the pitches of F and G. But since we do not use F in the key of G, the degree which represents F may be made to represent F Sharp. This is done by placing a character upon that degree to indicate the change. The character used for this purpose is called a SHARP (♯). It is placed upon the staff just at the right of the clef. It is placed upon only one degree, but it indicates that all the degrees which represented F must represent F Sharp.

SIGNATURE.

It will be seen by this that the condition of the staff just at the right of the clef, indicates the key which it represents. The condition of the staff at this place is called the SIGNATURE.

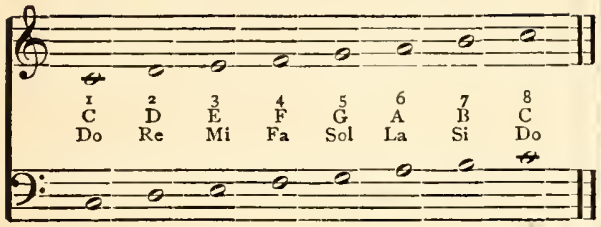
When the staff represents the key of C, the signature is called NATURAL;† and if the key of G, is called ONE SHARP.

In the following examples the staff is made to represent all the (major) keys that have sharps in the signature.

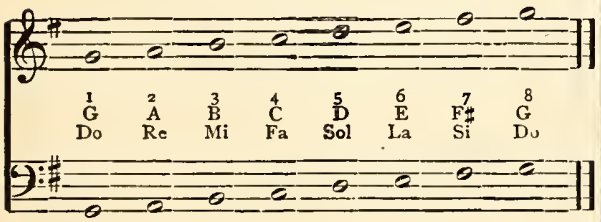
* It doubtless would be more orderly to call the space below the first line "first space," as it is the first of the long spaces, and it is hoped that this with other improvements will gradually be introduced into the "Theory of Music."

† The condition of the degrees of the staff unaffected by sharps or or flats is called "Natural."

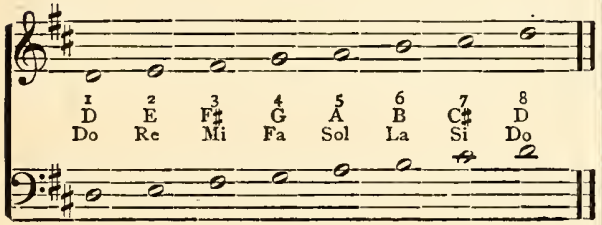
Key of C. *Signature, Natural.*



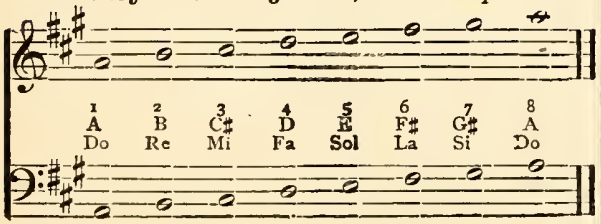
Key of G. *Signature, One Sharp.*



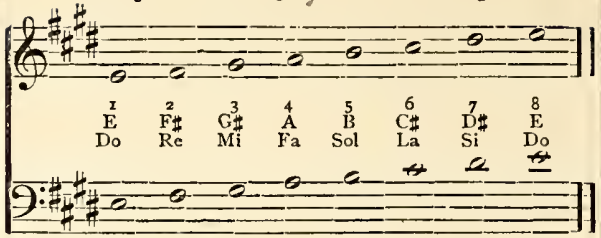
Key of D. *Signature, Two Sharps.*



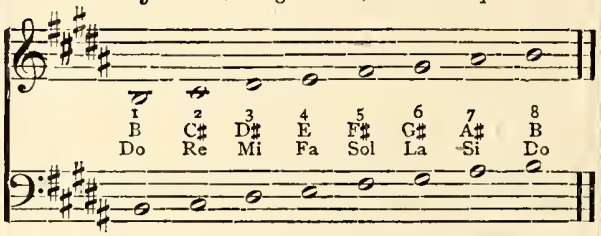
Key of A. *Signature, Three Sharps.*



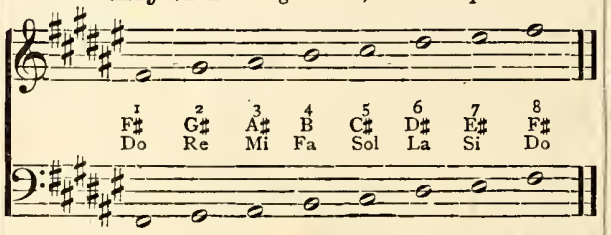
Key of E. *Signature, Four Sharps.*



Key of B. *Signature, Five Sharps.*



Key of F. *Signature, Six Sharps.*



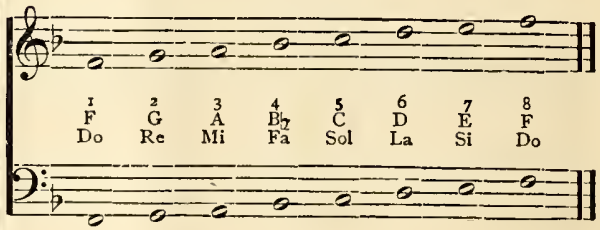
FLAT.

It will be noticed that at each formation of a new key we omitted one pitch of the previous key, and put in its stead a pitch a little higher, which we named the same as the absent one, with the addition of the word *Sharp*. Now, when we omit a pitch from a key, and place in its stead a new pitch a little *lower*, we give to the new pitch the name of the absent one, with the addition of the word FLAT. Thus, when we omit B, and put in its stead the pitch that is between A and B, we name the new pitch B FLAT.

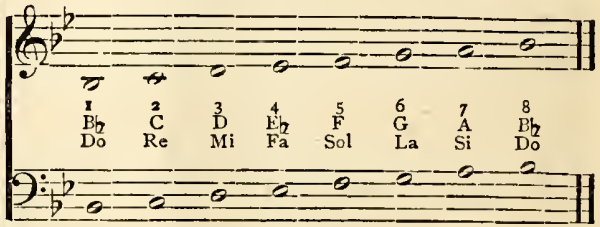
The pitches F, G, A, B Flat, C, D, E form the Key of F. The staff is made to represent this key by a character called a Flat (♭), being placed in the signature upon that degree of the staff which represents B, causing it to represent B Flat.

In the following examples the staff is made to represent all the (major) keys, which have flats in the signature.

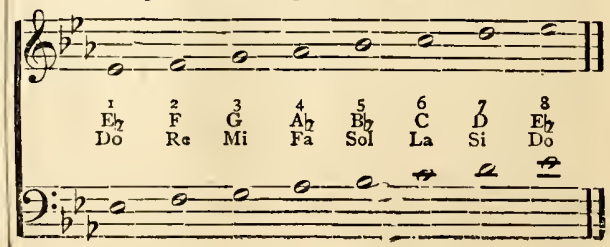
Key of F. *Signature, One Flat.*



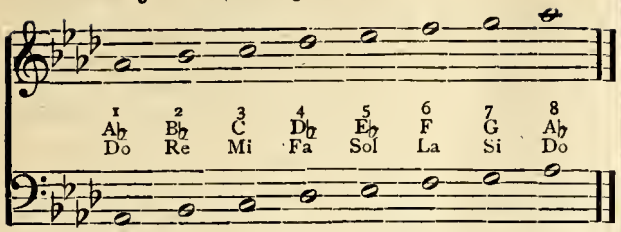
Key of B♭. *Signature, Two Flats.*



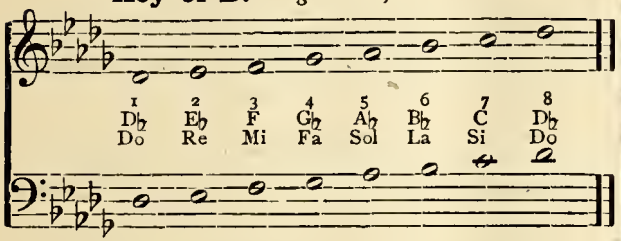
Key of E♭. *Signature, Three Flats.*



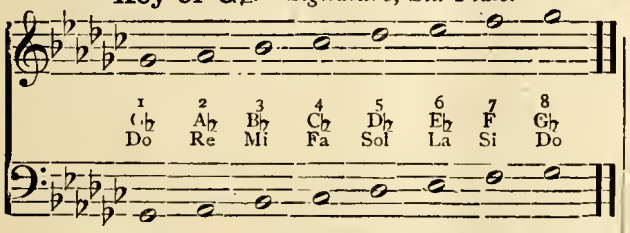
Key of A♭. *Signature, Four Flats.*



Key of D. *Signature, Five Flats.*



Key of G♭. *Signature, Six Flats.*



The tones which permanently belong to a key, (those that are used in the formation of it,) are called

DIATONIC TONES.

Tones that do *not* belong to a key are often introduced for the sake of embellishment. Such tones produce only passing effects, and are called

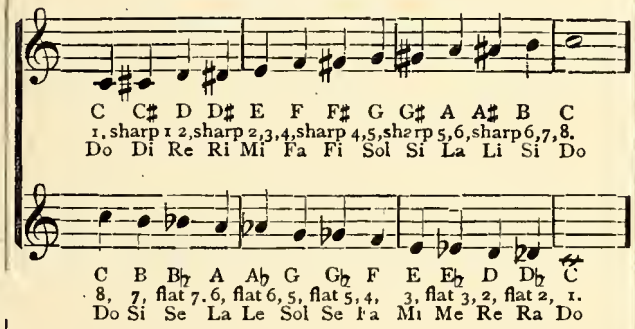
CHROMATIC TONES.

Chromatic Tones may exist between One and Two, Two and Three, Four and Five, Five and Six, Six and Seven. Between Three and Four, and between Seven and Eight, the difference is too small to admit of any pitch for practical purposes.

When all the Diatonic Tones of a key, and the Chromatic Tones which can be used with them, are produced in regular order, the succession is called the CHROMATIC SCALE.

The following gives the Representation, Pitch Names Key Names and Syllables which are used:

Chromatic Scale. Key of C.



As the Chromatic Scale does not establish any key note, it *actually* does not form *any* key, but is said to *belong* to the key which the signature indicates, and the key names and syllables are applied accordingly.

All the keys that have been thus far introduced are of the same kind, and are called MAJOR KEYS.

MINOR KEYS.

The pitches A, B, C, D, E, F and G Sharp produce a Key of A, but of a different kind from the Major Key of A, being more plaintive and serious in its nature. Such keys are called MINOR KEYS.

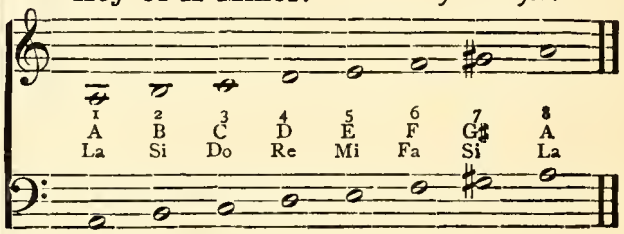
Major and minor keys follow each other so pleasantly, that they both frequently exist in the same tune—the change from one to the other being very agreable. For this reason they are said to be *related, i. e.*, A Minor is called the RELATIVE MINOR of C Major, and C Major is called the RELATIVE MAJOR of A Minor.

It will be seen that the Relative Minor is produced by using Sharp Five, instead of Five of the Major Key; Sharp Five becoming Seven of the Relative Minor, and Six of the Major becoming One, or Key Note of the Relative Minor.

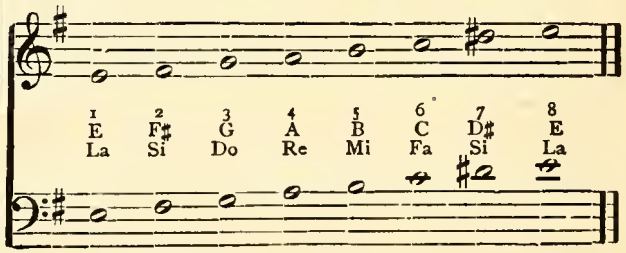
In this manner minor keys are produced from all the major keys.

The signatures make the staff represent *major* keys and their *relative minor* keys are indicated by a sharp being placed before Five of the major, when it occurs in the tune.

Key of A Minor. *Relative of C Major.*



Key of E Minor. *Relative of G Major.*



In minor keys the syllables are used as if the key were the relative major, so that La is applied to the key note, etc.

There are several kinds of minor keys, but this kind is more commonly used, and is called the HARMONIC MINOR.

INTERVALS.

The difference in pitch between any two tones is called an INTERVAL.

Intervals are measured by a *step*, *half-step* or *step and a half*.

The smallest interval in use is sometimes called a MINOR SECOND, and is measured by a *half-step*. The intervals of the Chromatic Scale are each a half step in size.

The intervals of the Major Scale are measured as follows: From One to Two, a step; Two to Three, a step; Three to Four, a half step; Four to Five, a step; Five to Six a step; Six to Seven, a step; and from Seven to Eight, a half step.

Those of the Harmonic Minor Scale are: One to Two, a step; Two to Three, a half step; Three to Four, a step; Four to Five, a step; Five to Six, a half step; Six to Seven, a *step and a half*, and Seven to Eight, a half step.

Any of the following characters may be placed upon a degree of the staff, to make it represent a different pitch.

A Sharp (♯), a half step higher.
A Double Sharp (×), a step higher.
A Flat (♭), a half step lower.
A Double (♭♭), a step lower.
A Natural (♮), discontinues effects of any of the foregoing, and makes the degree represent the pitch which it does in the Key of C.

When a ♯, ×, ♭, ♭♭ or ♮ is used, upon the staff, except in the signature, it is called an ACCIDENTAL.

The effect of an Accidental continues through the measure in which it is used, or is cancelled by a Natural. It does not continue beyond a bar.

MODULATION.

A tune does not always remain in the key in which it begins. When it passes to another key the change is called a MODULATION.

The staff may be prepared for a new key by the use of a new signature or by the use of accidentals.

In all cases where there is a modulation that continues through a strain or more, the syllables that belong to the new key should be associated.

(In this book the important modulations are marked either by a new signature or the proper syllables being printed where the singer should make the change.)

CLASSIFICATION OF VOICES.

Ladies, whose high tones are naturally better than their low tones, have SOPRANO or TREBLE voices.

Ladies, whose low tones are naturally better than their high tones, have ALTO voices.

Ladies, whose voices are equally good upon moderately high and low tones, have MEZZO SOPRANO voices. The majority of ladies have Mezzo Soprano voices.

Gentlemen, whose high tones are naturally better than their low tones, have TENOR voices.

Gentlemen, whose low tones are naturally better than their high tones, have BASE voices.

Gentlemen, whose voices are equally good upon both moderately high and low tones, have BARITONE voices. There are but few Base or Tenor voices. Boys should sing alto or soprano until their voices change.

The parts which the *Soprano*, *Alto*, *Tenor* and *Base* sing are usually written upon four staves, connected by a BRACE.

DYNAMICS.

Dynamics not only treats of the audibility of tones, but also of their QUALITY.

The terms expressing the different degrees of power and different qualities of tones, are given in connection with the following Definitions of the Musical Terms.

DEFINITIONS OF MUSICAL TERMS.

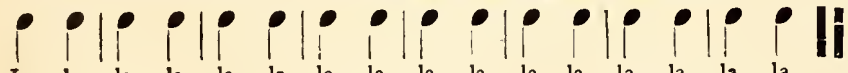
A, an Italian preposition, meaning to, in, by, at, etc.
Accelerando, accelerating the time, gradually faster and faster.
Adagio, or *adasio*, slow.
Adagio Assai, or *Molto*, very slow.
Ad Libitum, or *Ad Lib.*, at pleasure.
Affetuoso, tender and affecting.
Agitato, with agitation.
Alla Capella, in church style.
Allegretto, less quick than Allegro.
Allegro, quick.
Allegro Assai, very quick.
Allegro ma non Troppo, quick, but not too quick.
Amabile, in a gentle and tender style.
Amateur, a lover but not a professor of music.
Amoroso, or *Con Amore*, affectionately, tenderly.
Andante, gentle, distinct and rather slow, yet connected.
Andante Con Moto, quicker than Andante.
Andantino, somewhat quicker than Andante.
Animato, or *Con Animo*, with spirit, courage and boldness.
Animo, or *Con Animo*, with spirit, courage and boldness.
Antiphone, music sung in alternate parts.
Ardito, with ardor and spirit.
Arioso, in a light, airy, singing manner.
A Tempo, in time,
A Tempo Giusto, in strict and exact manner.
Ben Marcato, in a pointed and well-marked manner.
Bis, twice.
Brillante, brilliant, gay, shining, sparkling.
Cadence, closing strain; also a fanciful, extemporaneous embellishment of the close of a song.
Cadenza, same as the second use of Cadence See Cadence.
Calando, softer and slower.
Cantabile, graceful, singing style; a pleasing, flowing melody.
Canto, the treble part in a chorus.
Choir, a company or band of singers; also that part of a church appropriated to the singers.
Chorist, or *Chorister*, member of a choir of singers.
Col, or *Con*, with.
Col Arco, with a bow.
Comodo, or *Commodo*, in an easy and unrestrained manner.
Con Affetto, with expression.
Con Dolcessa, with delicacy.
Con Dolore or *Con Duolo*, with mournful expression.
Conductor, one who conducts a musical performance.
Con Energico, with energy.
Con Expressione, with expressione.

Con Fuoco, with ardor, fire.
Con Grazia, with grace and elegance.
Con Impeto, with force, energy.
Con Justo, with chaste exactness.
Con Moto, with emotion.
Con Spirito, with spirit, animation.
Coro, chorus.
Crescendo, or *Cres.*, or < gradually increasing in power.
Da, for, from, of.
Da Capo, or *D. C.*, from the beginning.
Dal Segno, or *D. S.*, go to the sign.
Decani, the priests, in contradistinction to the lay or ordinary choristers.
Declamando, in the style of declamation.
Decrescendo, diminishing, decreasing.
Devozione, devotional.
Diletante, a lover of the arts in general, or a lover of music.
Diminuendo, or *Dim.*, or > gradually decreasing in power.
Di Molto, much or very.
Divoto, devotedly, devoutly.
Dolce, soft, sweet, tender, delicate.
Dolcemente, *Dolcessa*, or *Dolcissimo*. See Dolce.
Dolente, or *Doloroso*, mournful.
Doloroso, in a plaintive, mournful style.
E, and.
Elegante, elegance.
Energico, or *Con Energia*, with energy.
Espressivo, expressive.
Fine, *Fin*, or *Finale*, the end.
Forte, or *f*, loud.
Fortissimo or *ff*, very loud.
Forzando, *Forz*, or *Fz.*; sudden increase of power.
Fugue or *Fugo*, a composition which repeats or sustains, in its several parts throughout, the subject with which it commences, and which is often led off by some one of its parts.
Fugato, in the fugue style.
Fughetto, a short fugue.
Giusto, in steady time.
Grazioso, smoothly, gracefully.
Grave, a slow and solemn movement.
Impressario, the manager of a concert.
Lacrimando, or *Lacrimoso*, mournful, pathetic.
Lamentovole, *Lamentando*, *Lamentibile*, mournfully.
Larghetto, slow, but not so slow as Largo.
Larghissimo, extremely slow.
Largo, slow.
Legato, close, gliding, connected style.
Leggiero, lightly.
Lentando, gradually slower and softer.
Lento, or *Lentamente*, slow.
Ma, but.
Maestoso, majestic, majestically.
Maestro Di Capella, chapel master, or conductor of church music.
Marcato, strong and marked style.
Messa di Voce, moderate swell.
Mezzo, or *m*, in medium power.
Moderato, or *Moderatamente*, moderately, in moderate time.
Molto, much or very.
Molto Voce, with a full voice.
Morendo, gradually dying away.
Mordente, a beat, or transient shake.
Mosso, emotion.
Moto, motion.
Non, not.
Non Troppo, not too much.
Obligato, indispensable. A solo part accompanied by other voices.
Orchestra, a company or band of instrumental performers; also that part of a theater occupied by the band.
Pastorale, applied to graceful movements in sextuple or compound double measure.
Perdendo, or *Perdendosi*, same as Lentando.
Piano, or *p*, softly.
Pianissimo, or *pp*, very softly.
Piu, more.
Piu Mosso, with more motion, faster.
Pizzicato, snapping the violin string with the fingers.
Poco, a little.
Poco a Poco, by degrees, gradually.
Portamento, the manner of sustaining and conducting the voice from one sound to another.
Precentor, manager, leader of a choir or congregation.
Presto, quick.
Prestissimo, very quick.
Quasi, in the style of.
Rallentando, *Allentando*, or *Slentando*, slower and softer by degrees.
Recitando, a speaking manner of performance.
Recitante, in the style of recitative.
Recitative, musical declamation.
Repeat, dots before a bar showing that the preceding should be repeated.
Ritard, or *Rit.*, slower.
Ritardando, slackening the time.
Scherzando, or *Scherzo*, playfully, sportive.
Semplice, chaste, simple.
Sempre, throughout always, as *Sempre Forte*, loud throughout.
Senza, without, as *Senza Organo*, without the organ.
Sforzando, *Sforzato*, or > with strong force of emphasis, rapidly diminishing.
Slur, a curved line placed over or under notes on different degrees of the staff showing that they should be sung to one syllable.
Smorendo, *Smorzando*, dying away.
Soave, *Soavement*, sweet, sweetly. See Dolce.
Solfeggio, a vocal exercise.
Solo, for a single voice or instrument.
Sostenuto, sustained.
Sotto, under, below.
Sotto Voce, with subdued voice.
Spiritoso, *Con Spirito*, with spirit and animation.
Staccato short, detached, distinct.
Subito, quick.
Swell, or <> increasing and diminishing in power.
Tace, or *Tacet*, silent, or be silent.
Tardo, slow.
Tasto solo, without chords.
Tempo, time.
Tempo a Piacere, time at pleasure.
Tempo Giusto, in exact time.
Ten. Tenuto, hold on. See Sostenuto.
Tutti, the whole, full chorus.
Un, a; as *Un Poco*, a little.
Veloce, rapidly.
Verse, same as Solo.
Vigoroso, bold, energetic.
Vivace, quick and cheerful.
Virtuoso, a proficient in art.
Voce di Petto, the chest-voice.
Voce di Testa, the head voice.
Voce Sola, voice alone.
Volti Subito, turn over quickly.

SINGING CLASS EXERCISES.

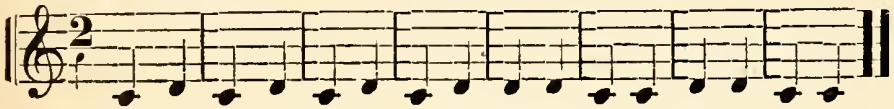
[To Teachers:—The topics printed over each exercise must be *thoroughly* explained by the teacher, and in many cases similar exercise orally introduced in the order in which the topics are named, before practicing the printed exercises. Practice slowly at first. Remembe that "*Haste makes waste.*"]

No. 1. Quarter Note, Beat, Accent, Double Measure, Beating Time, Bar, Double Bar.



La la la la la la la la la la la la la la la la.
1. Now we all are in our plac - es, Hap - py tho'ts and cheer-ful fac - es.
2. Mer-ry voic - es sweet-ly sing-ing, Joy and plea-sure to us bring-ing

No. 2. Pitches C and D, Staff, Treble Clef, Figure and Beat Note.

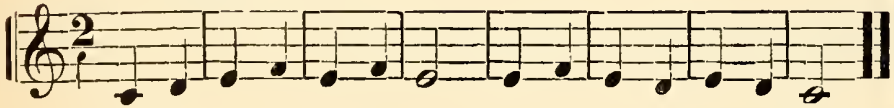


La la la la la la la la la la la la la la la la.
C, D, C, D, C, D, C, D, Chick-a - dee-dee, Chick-a - dee-dee.

No. 3. Half Note.

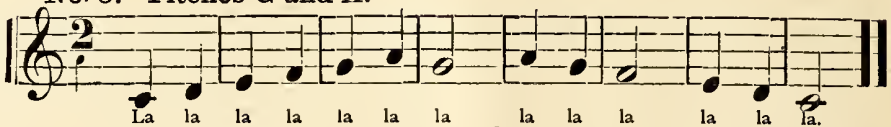
La la la la la la la la la la la la la la.
1. Sing a song of home, sweet home, Dear-est place, home, sweet home.
2. When we wan-der o'er the sea, Oft our thoughts turn to thee.

No. 4. Pitches E and F.



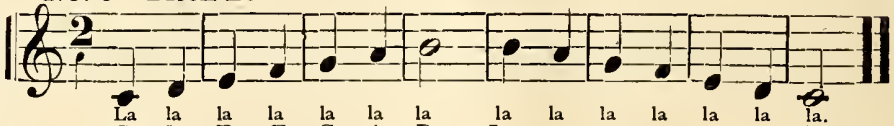
La la la la la la la la la la la la la la la.
1. C, D, E, F, E, F, E, Sing-ing gai - ly wild and free,
2. Like the birds up - on the trees, Or the bu - sy, bu - sy bees.

No. 5. Pitches G and A.



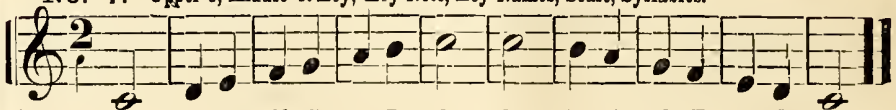
La la la la la la la la la la la la la.
1. C, D, E, F, G, A, G, Come, O come, sing with me.
2. Come and join us one and all, Come, O come, heed the call.

No. 6. Pitch B.



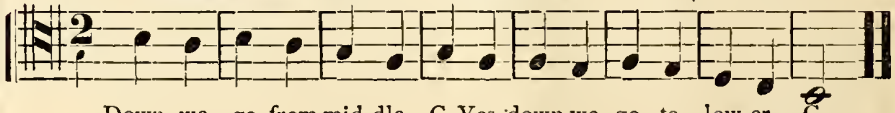
La la la la la la la la la la la la la la.
C, D, E, F, G, A, B, Just as eas - y as can be.

No. 7.* Upper C, Middle C. Key, Key Note, Key Names, Scale, Syllables.



Pitch Names. C, D, E, F, G, A, B, C, C, B, A, G, F, E, D, C.
Key Names. One, two, three, four, five, six, seven, eight, eight, seven, six, five, four, three, two, one.
Syllables. Do, Re, Mi, Fa, Sol, La, Si, Do, Do, Si, La, Sol, Fa, Mi, Re, Do.
Now up we go to upper C, Now down we go to middle C.

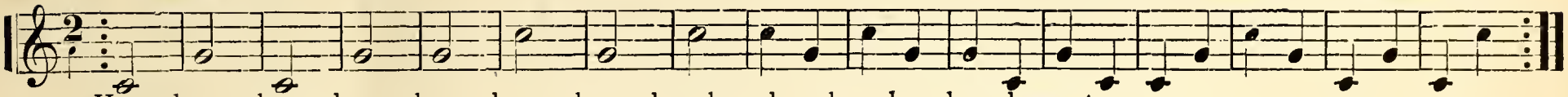
No. 8. Difference between Ladies' and Gentlemens' Voices. Lower C, Tenor Clef.



Down we go from mid-dle C, Yes, down we go to low-er C.
La - dies can't sing down so low, So we a-lone must face the foe.

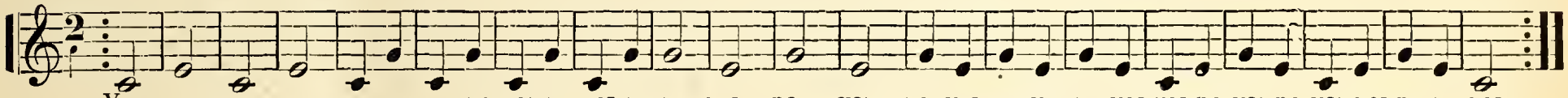
* *After No. 7 sing Nos. 2, 4, 5 and 6, many times by syllable.*

No. 9. Skips to Five. Repeat. *(Five is the most important tone in a key except the key note. Commence at any measure. Repeat as often as you like.)*



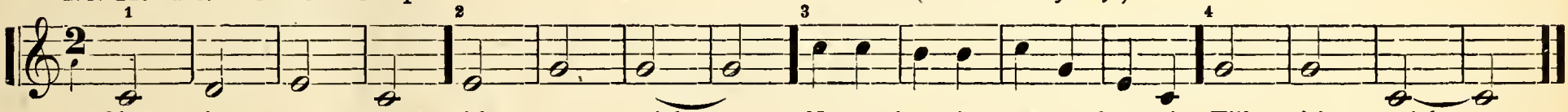
Hum - drum, hum - drum, hum - drum, hum - drum, hum-drum, hum-drum, hum-drum, etc.

No. 10. Skips to Three. *(Three is the most important tone between one and five. Commence at any measure. Repeat as often as you like.)*



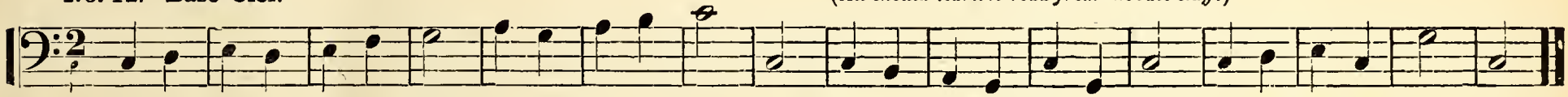
Yes, no, yes, no, yes, no, yes, no, yes, no, yes, no, no, yes, no, yes, no, yes, no, yes, no, yes, yes, no, yes, no, yes, yes, no, no, yes.

No. 11. Tie. Round in four parts. *(Move the hand firmly.)*



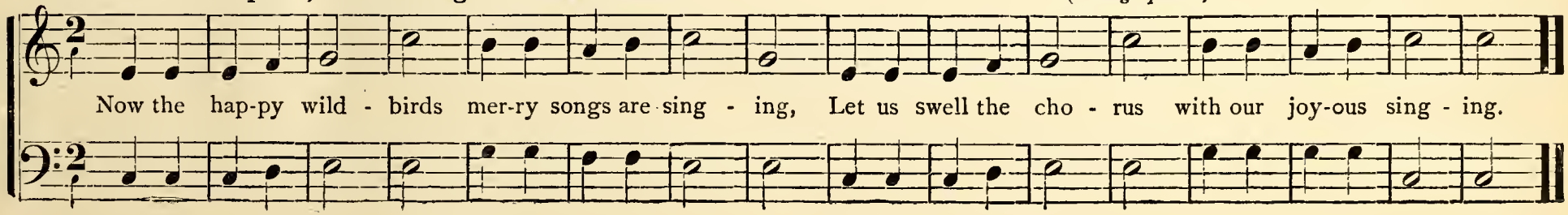
Sing it o - ver with your might..... Nev-er leave it, nev-er leave it Till 'tis right.....

No. 12. Base Clef. *(All should learn to read from the base staff.)*



C is now in second space, And on line a - bove, sir, And we all will think of that When we see the Base Clef.

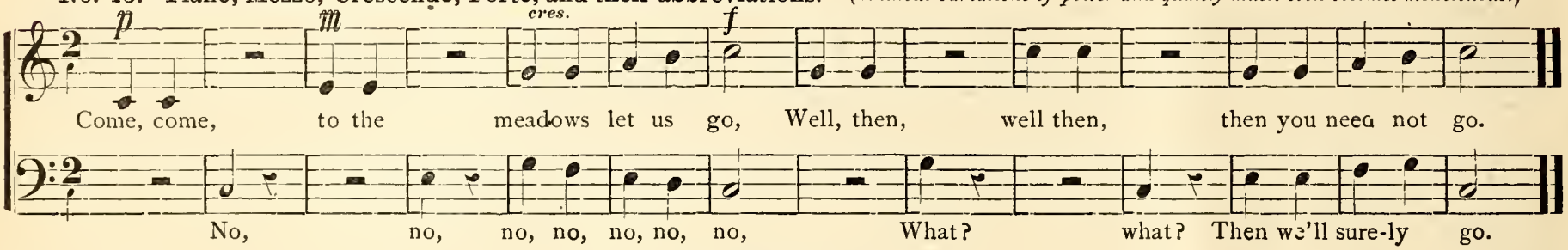
No. 13. Two parts, commencing on Three. Brace. *(Change parts.)*



Now the hap-py wild - birds mer-ry songs are sing - ing, Let us swell the cho - rus with our joy-ous sing - ing.

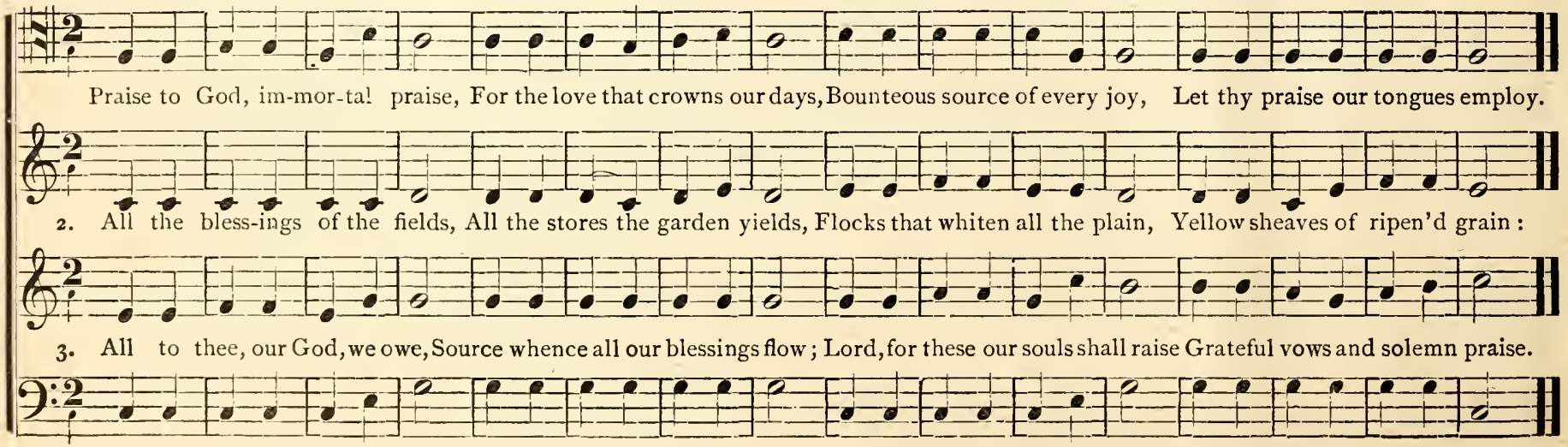
No. 14. Quarter and Half Rests. (*Beating time is a great hindrance until mastered, then it is a great help.*)

No. 15. Piano, Mezzo, Crescendo, Forte, and their abbreviations. (*Without variations of power and quality music soon becomes monotonous.*)



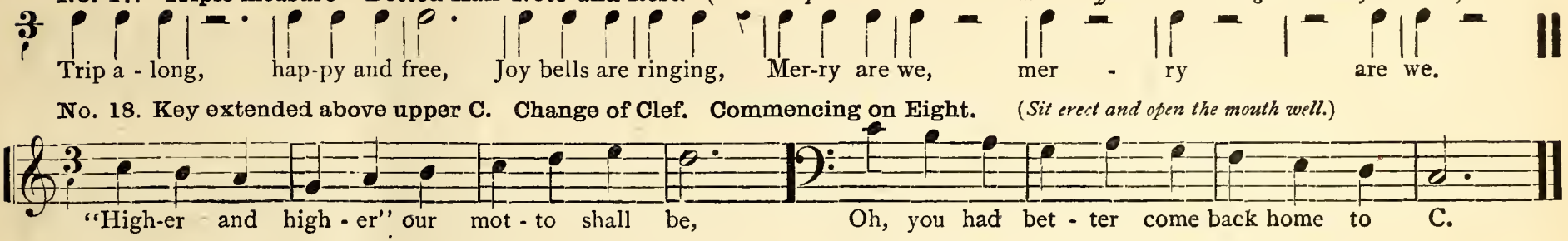
Thanksgiving.

No. 16.* Classification of voices. (*Sing altogether each part before singing the harmony.*)



**It will be an excellent plan to have the ladies in two divisions, and have each division sing Soprano and Alto alternately.*

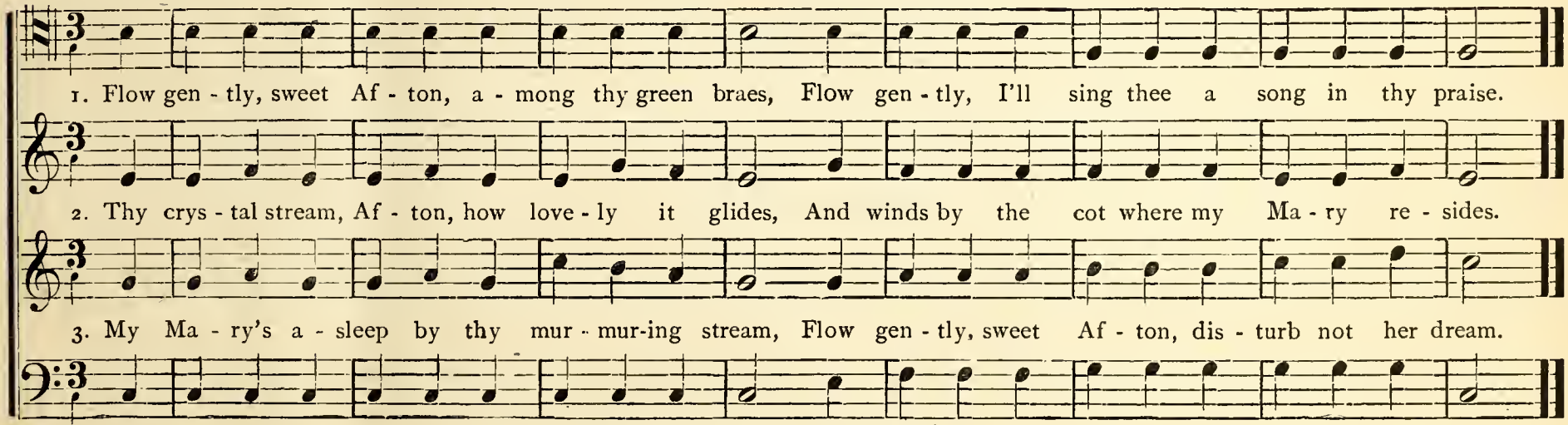
No. 17. Triple measure. Dotted Half Note and Rest. (*Persistent practice will soon overcome the difficulties in beating this kind of measure.*)



No. 18. Key extended above upper C. Change of Clef. Commencing on Eight. (*Sit erect and open the mouth well.*)

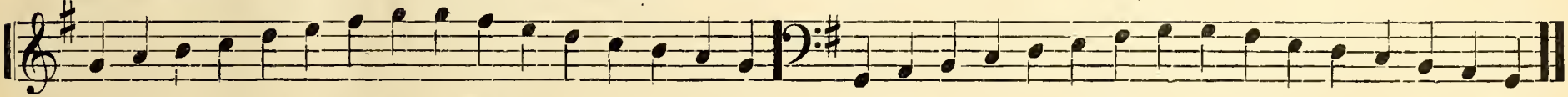
No. 19. Commencing on the last beat. Cantabile. **Flow Gently, Sweet Afton.**

Cantabile.



(*After this sing "Omnipotence," page 119.*)

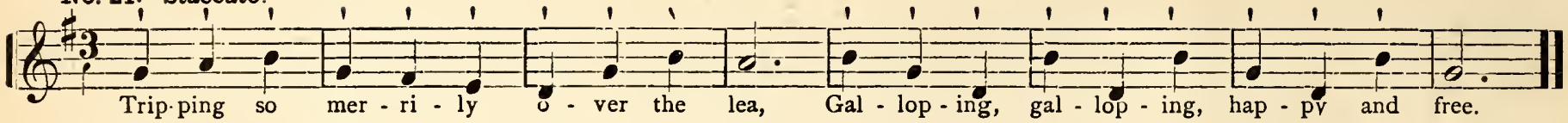
No. 20. F Sharp. Key of G. Signature one Sharp. (*Signature for Key of C is Natural.*)



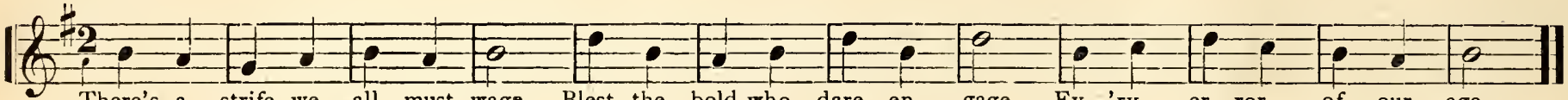
G, A, B, C, D, E, F♯, G, G, F♯, E, D, C, B, A, G.
One, two, three, four, five, six, seven, eight, eight, seven, six, five, four, three, two, one.
Do, Re, Mi, Fa, Sol, La, Si, Do, Do, Si, La Sol, Fa, Mi, Re, Do.

G, A, B, C, D, E, F♯, G, G, F♯ E, D, C B A, G.
One, two, three, four, five, six, seven, eight, eight, seven, six, five, four, three, two, one.
Do, Re, Mi, Fa, Sol, La, Si, Do, Do, Si, La, Sol, Fa, Mi, Re, Do.

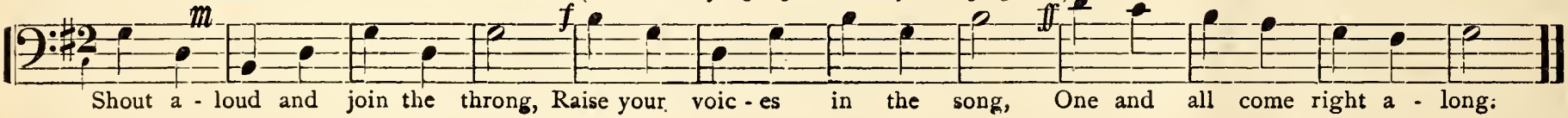
No. 21. Staccato.



No. 22.

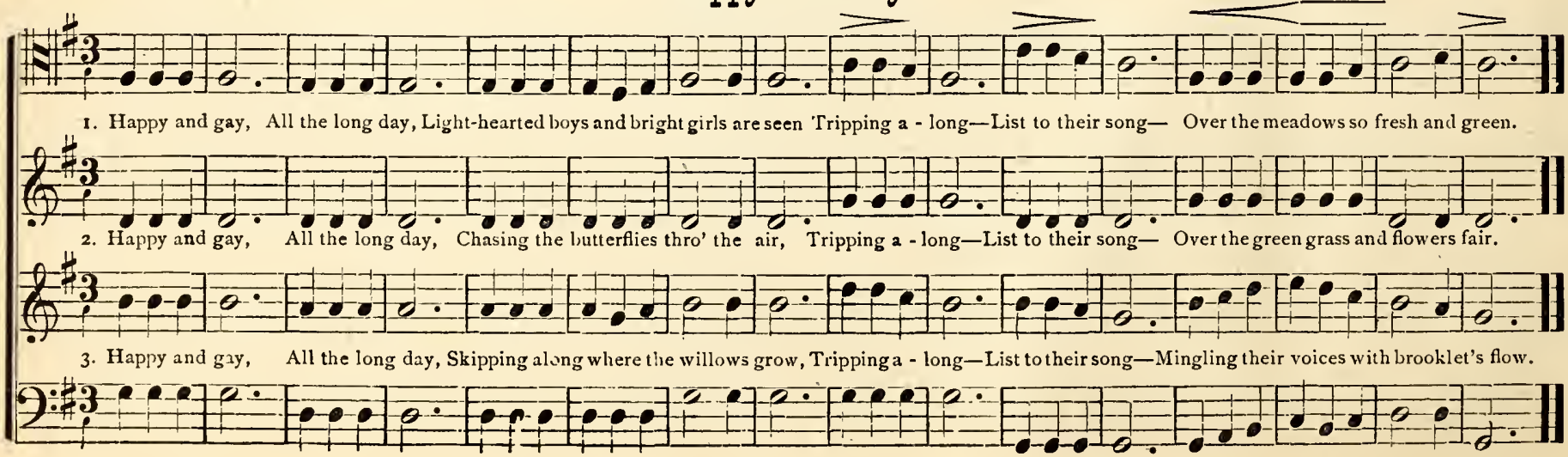


No. 23. Fortissimo. *(This and the foregoing exercise may be sung together.)*

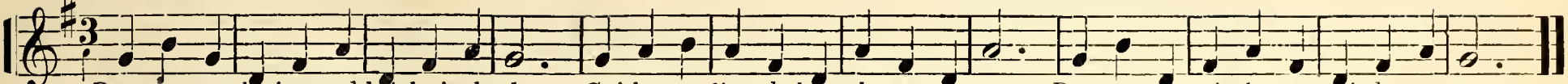


No. 24. Diminuendo.

Happy and Gay.



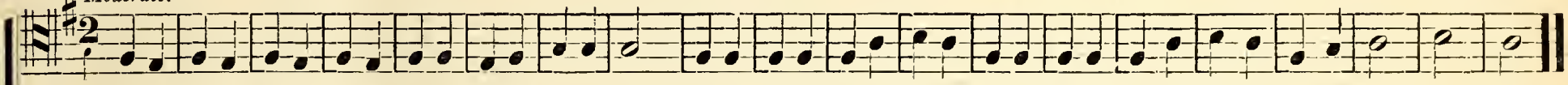
No. 25. Skips to Five, Seven, Nine. (*Practice these new skips thoroughly.*)



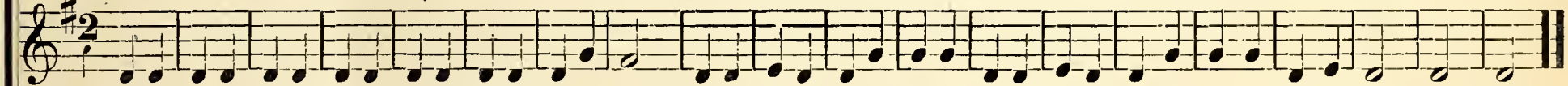
Breezes are playing and bright is the day, Gai-ly our lit - tle boat dances a - way, Dances so gai - ly, so gai - ly a - way.

No. 26. Moderato. **Little River.** (*Managing the breath properly will preserve and improve your voice.*)

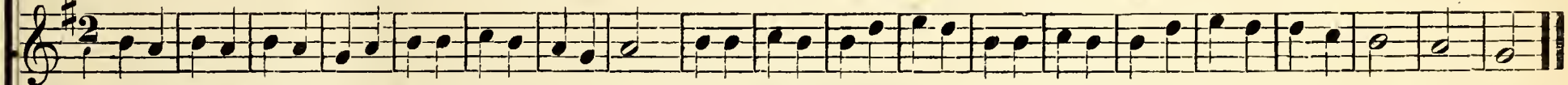
Moderato.



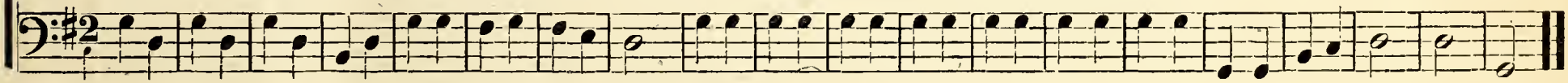
1. Riv-er! Riv-er! lit-tle River! Bright you sparkle on your way, O'er the yellow pebbles glancing, Thro' the flowers and foliage dancing, Like a child at play.



2. Riv-er! Riv-er! rap-id Riv-er! Swifter now you slip a - way; Swift and si-lent as an arrow, Thro' a channel dark and narrow, Like life's clos - ing day.

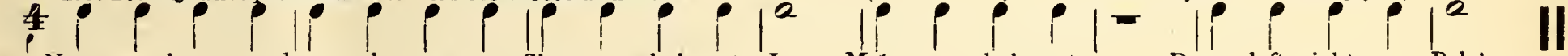


3. Riv-er! River! headlong River! Down you dash into the sea; Sea, that line hath never sounded, Sea that voyage hath ne'er rounded, Like e - ter - ni - ty.



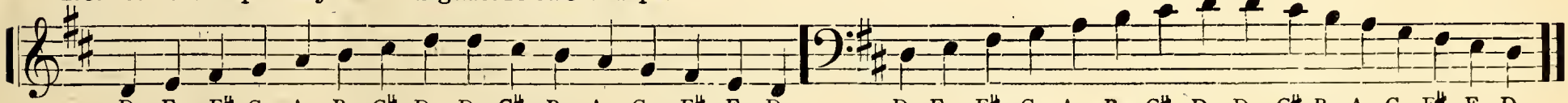
(*After this sing "Gratitute," page 117.*)

No. 27. Quadruple Measure. Whole Notes and Rests. (*Practice until you can beat correctly without thinking of it.*)



Now we have quad-ru - ple meas-ure. Sing a whole note, La. Make a whole rest. Down, left, right, up. Bah!

No. 28. C Sharp. Key of D. Signature two Sharps.

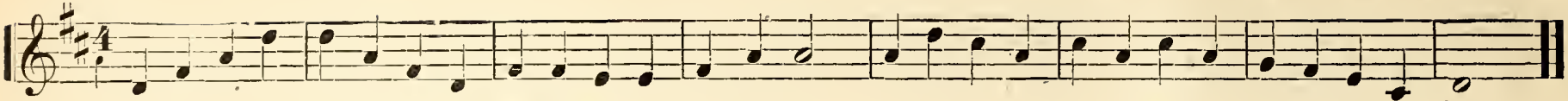


D, E, F♯ G, A, B C♯ D D C♯ B A G F♯ E D.
One, two, three, four, five, six, seven, eight, eight, seven, six, five, four, three, two, one.
Do, Re, Mi, Fa, Sol, La, Si, Do, Do, Si, La, Sol, Fa, Mi Re, Do.

D E F♯ G A B C♯ D D C♯ B A G F♯ E D.
One, two, three, four, five, six, seven, eight, eight, seven, six, five, four, three, two, one.
Do, Re, Mi, Fa, Sol, La, Si, Do, Do, Si, La, Sol, Fa, Mi, Re, Do.

No. 29.

(You cannot afford to be idle while the rest of the class are at work.)

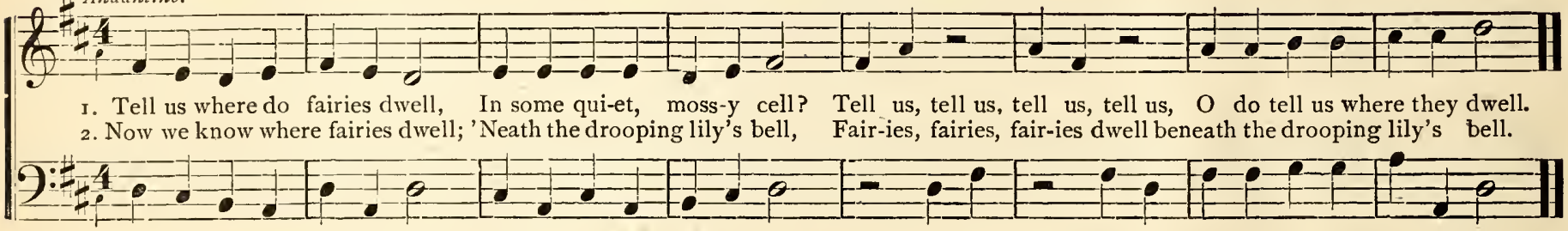


Labor's strong and merry children, Comrades of the ris - ing sun, Let us sing a song to-geth-er, Now our toil is done.

No. 30. Andantino.

Where Do Fairies Dwell?

Andantino.



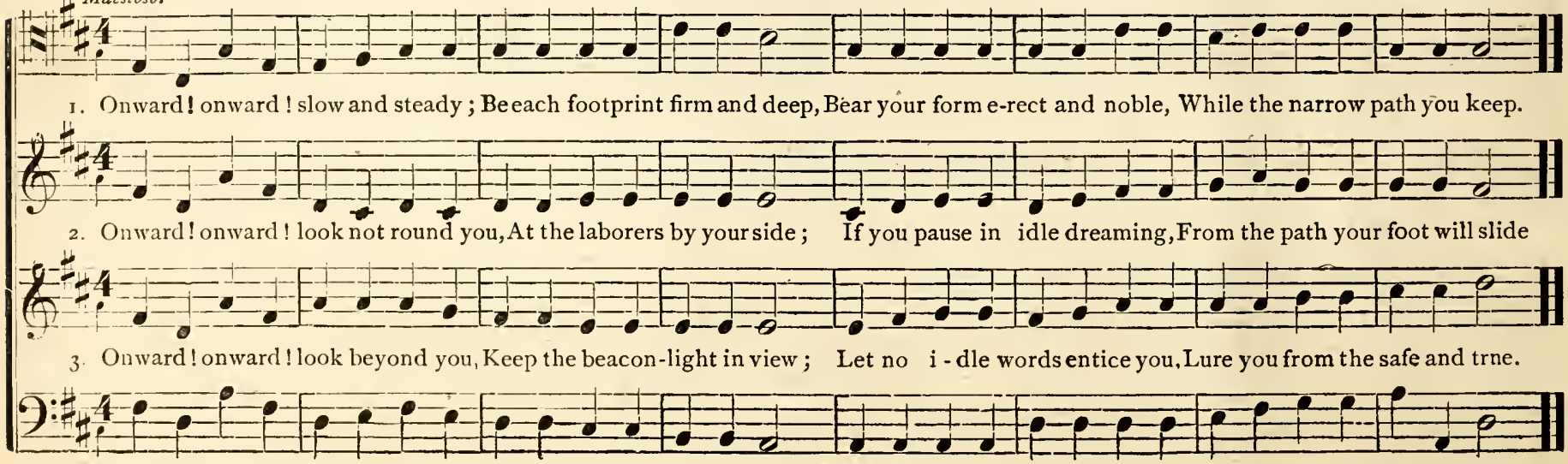
1. Tell us where do fairies dwell, In some qui-et, moss-y cell? Tell us, tell us, tell us, tell us, O do tell us where they dwell.
2. Now we know where fairies dwell; 'Neath the drooping lily's bell, Fair-ies, fairies, fair-ies dwell beneath the drooping lily's bell.

No. 31. Maestoso.

Onward!

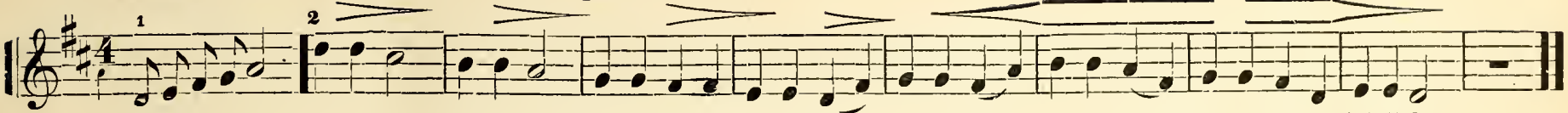
(Hear and heed all the teacher has to say.)

Maestoso.



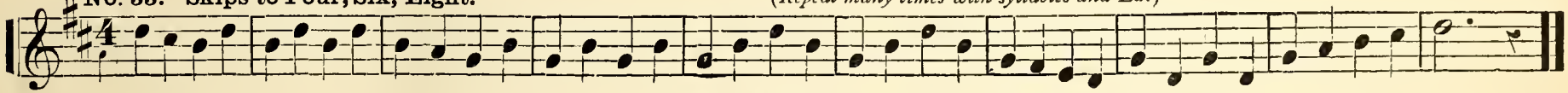
1. Onward! onward! slow and steady; Be each footprint firm and deep, Bear your form e-rect and noble, While the narrow path you keep.
2. Onward! onward! look not round you, At the laborers by your side; If you pause in idle dreaming, From the path your foot will slide
3. Onward! onward! look beyond you, Keep the beacon-light in view; Let no i - dle words entice you, Lure you from the safe and true.

No. 32. Eighth Note. Slur. Round in two parts.

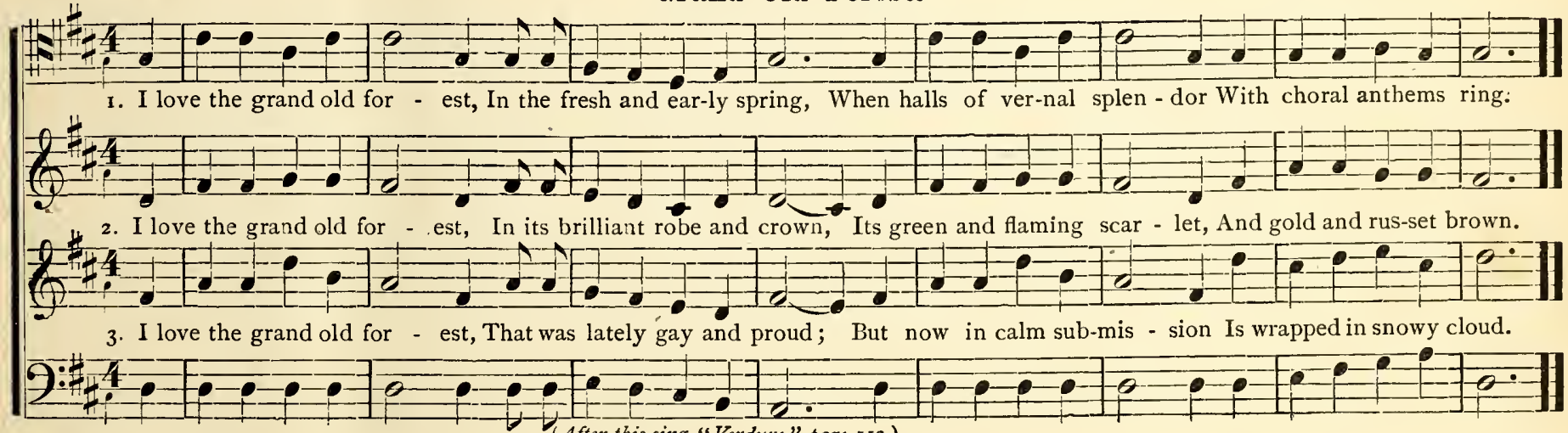


Lulla, lul-la-by, lul - la - by, lul-la-by, Sweetly sleep with lul-la-by, lul - la - by, lul - la - by, Sweetly sleep with lullaby.

No. 33. Skips to Four, Six, Eight. *(Repeat many times with syllables and La.)*



No. 34. **Grand Old Forest.** *(You can always try.)*



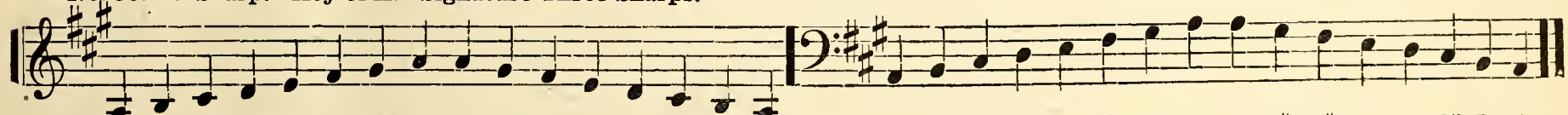
1. I love the grand old for - est, In the fresh and ear-ly spring, When halls of ver-nal splen - dor With choral anthems ring.

2. I love the grand old for - est, In its brilliant robe and crown, Its green and flaming scar - let, And gold and rus-set brown.

3. I love the grand old for - est, That was lately gay and proud; But now in calm sub-mis - sion Is wrapped in snowy cloud.

(After this sing "Verdure," page 113.)

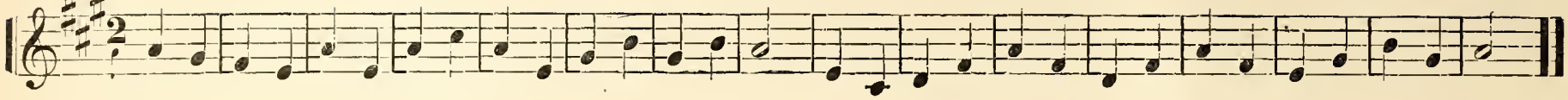
No. 35. G Sharp. Key of A. Signature Three Sharps.



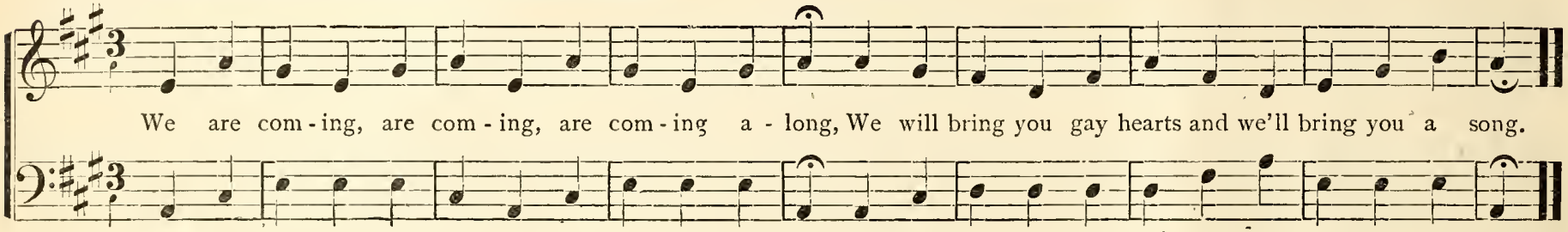
A, B, C♯, D, E, F♯, G♯, A, A, G♯, F♯, E, D, C♯, B, A.
One, two, three, four, five, six, seven, eight, eight, seven, six, five, four, three, two, one.
Do, Re, Mi, Fa, Sol, La, Si, Do, Do, Si, La, Sol, Fa, Mi, Re, Do.

A, B, C♯ D, E, F♯, G♯, A, A, G♯, F♯ E, D, C♯ B, A.
One, two, three, four, five, six, seven, eight, eight, seven, six, five, four, three, two, one.
Do, Re, Mi, Fa, Sol, La, Si, Do, Do, Si, La, Sol, Fa, Mi, Re, Do.

No. 36. (*Repeat many times with syllables and La.*)



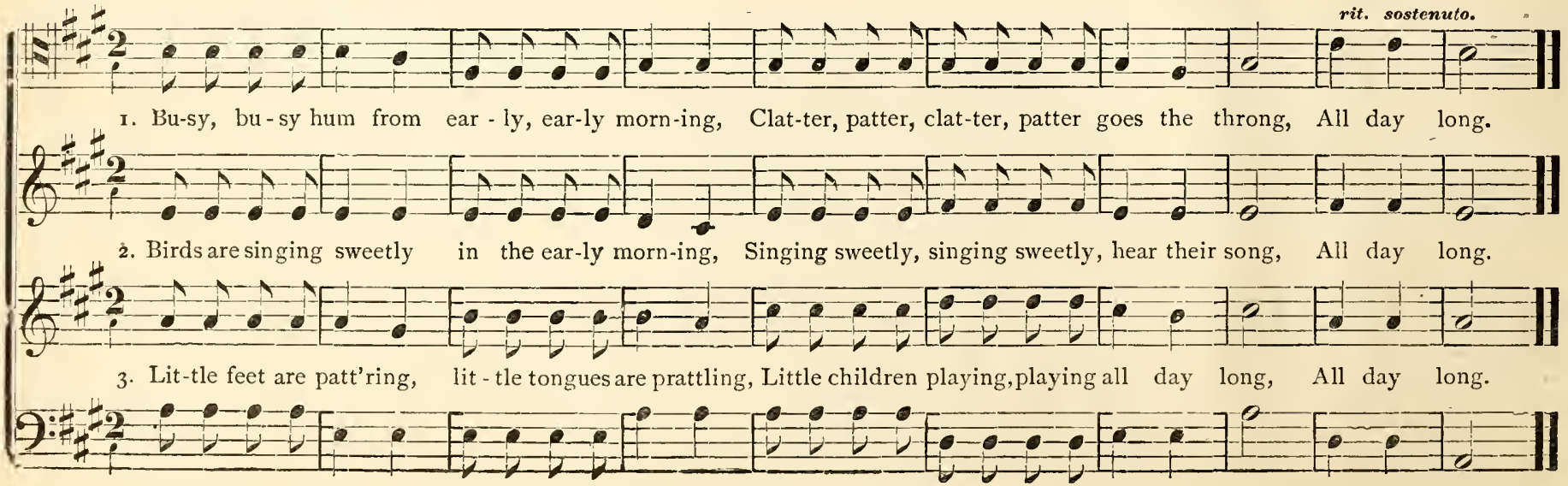
No. 37. Beginning on second beat. Hold or Pause. (*The best singers in the world began where you begin.*)



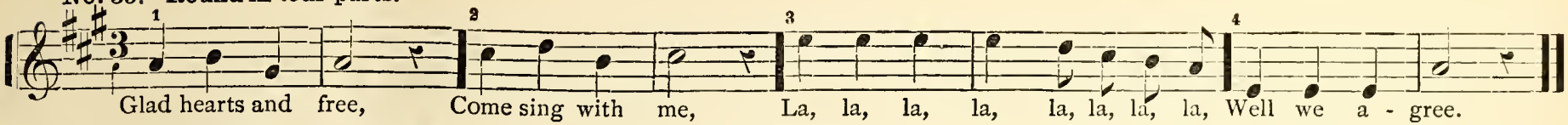
No. 38. Ritard. Sostenuto.

All Day Long!

(*"What has been done can be done."*)



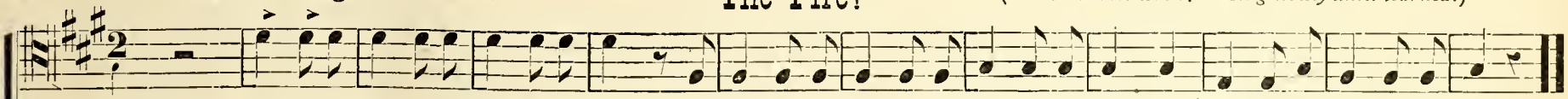
No. 39. Round in four parts.



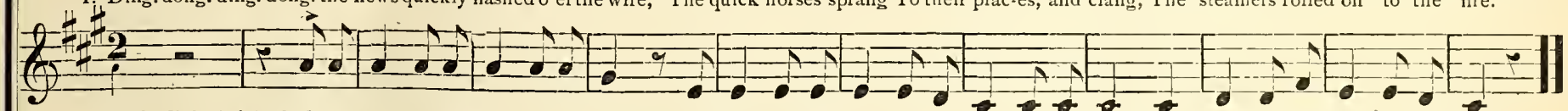
No. 40. Sforzando. Eighth Rest.

The Fire!

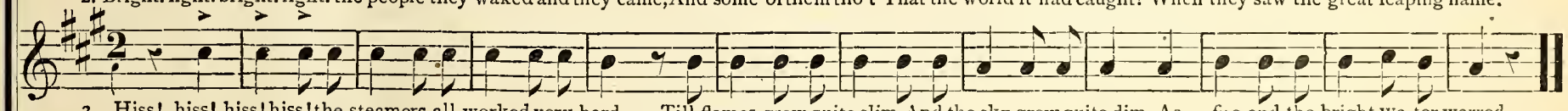
(*"Haste makes waste." Sing slowly until learned.*)



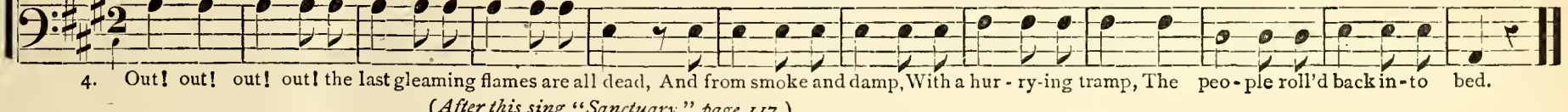
1. Ding! dong! ding! dong! the news quickly flashed o'er the wire, The quick horses sprang To their plac-es, and clang, The steamers rolled off to the fire.



2. Bright! light! bright! light! the people they waked and they came, And some of them tho't That the world it had caught! When they saw the great leaping flame.



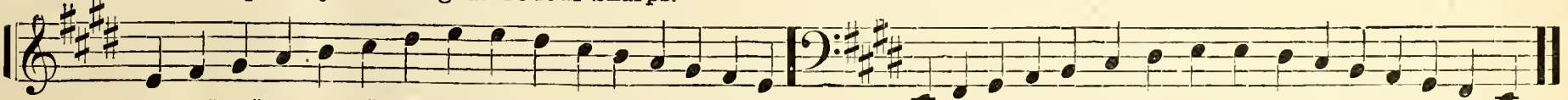
3. Hiss! hiss! hiss! hiss! the steamers all worked very hard, Till flames grew quite slim, And the sky grew quite dim, As fire and the bright wa-ter warred.



4. Out! out! out! out! the last gleaming flames are all dead, And from smoke and damp, With a hur - ry-ing tramp, The peo - ple roll'd back in - to bed.

(*After this sing "Sanctuary," page 117.*)

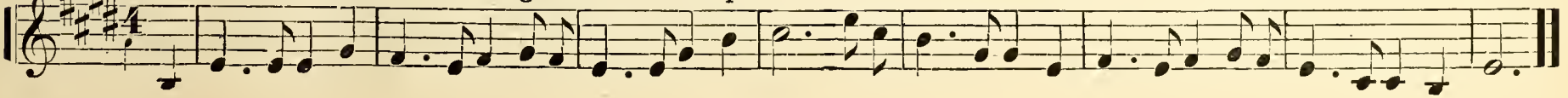
No. 41. D Sharp. Key of E. Signature four Sharps.



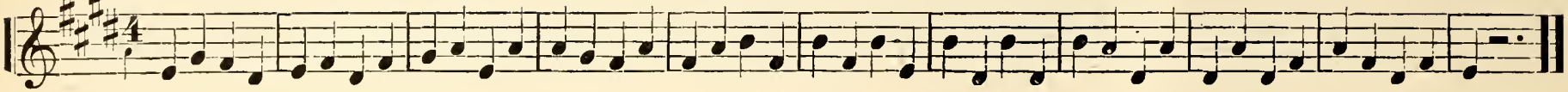
E, F♯, G♯, A, B, C♯, D♯, E, E, D♯, C♯, B, A, G♯, F♯, E.
One, two, three, four, five, six, seven, eight, eight, seven, six, five, four, three, two, one.
Do, Re, Mi, Fa, Sol, La, Si, Do, Do, Si, La, Sol, Fa, Mi, Re, Do.

E, F♯, G♯, A, B, C♯, D♯, E, E, D♯, C♯, B, A, G♯, F♯, E.
One, two, three, four, five, six, seven, eight, eight, seven, six, five, four, three, two, one.
Do, Re, Mi, Fa, Sol, La, Si, Do, Do, Si, La, Sol, Fa, Mi, Re, Do.

No. 42. Dotted Quarter Notes. Signature four Sharps.



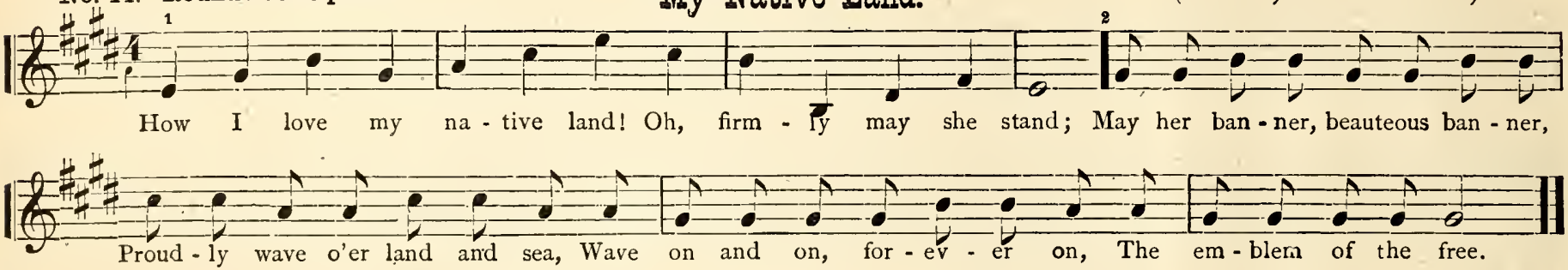
No. 43. *(Very slowly at first, gradually faster. Repeat many times with syllables and La.)*



No. 44. Round in two parts.

My Native Land.

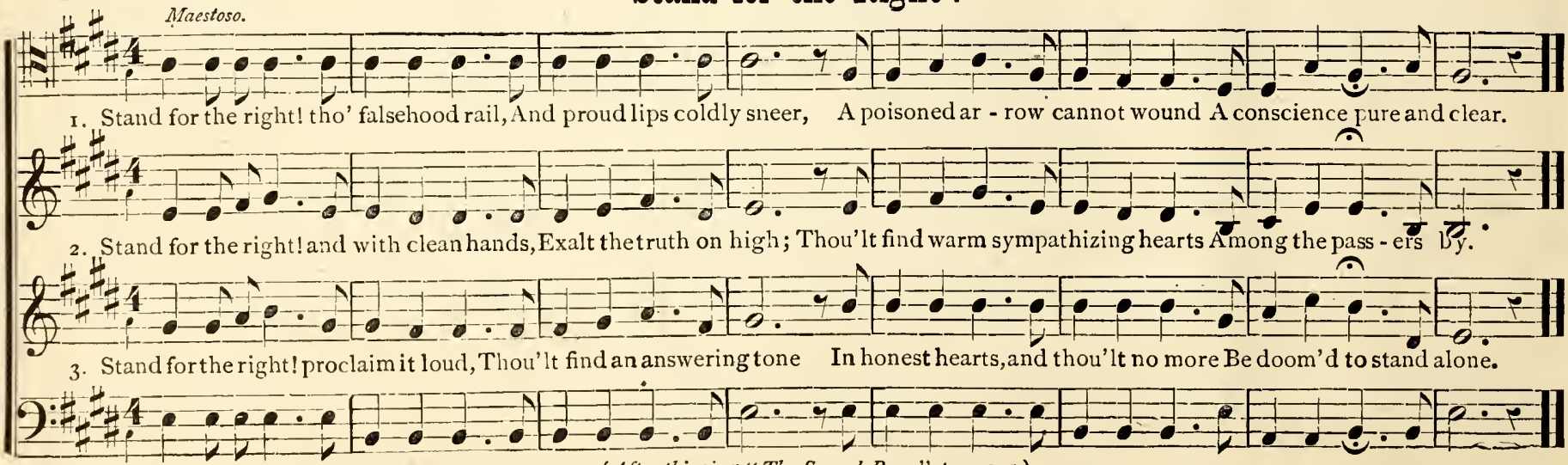
(Do not let your voice slide about.)



No. 45. Maestoso.

Stand for the Right!

(Think of what you are singing.)

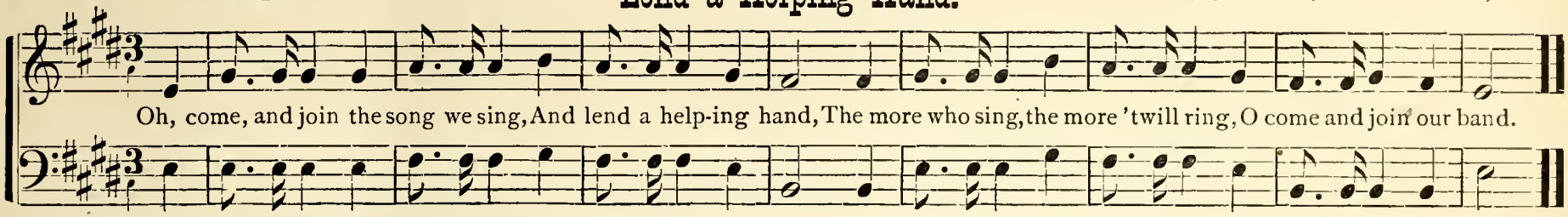


(After this sing "The Sacred Page," page 115.)

No. 46. Dotted Eighth Note, Sixteenth Note.

Lend a Helping Hand.

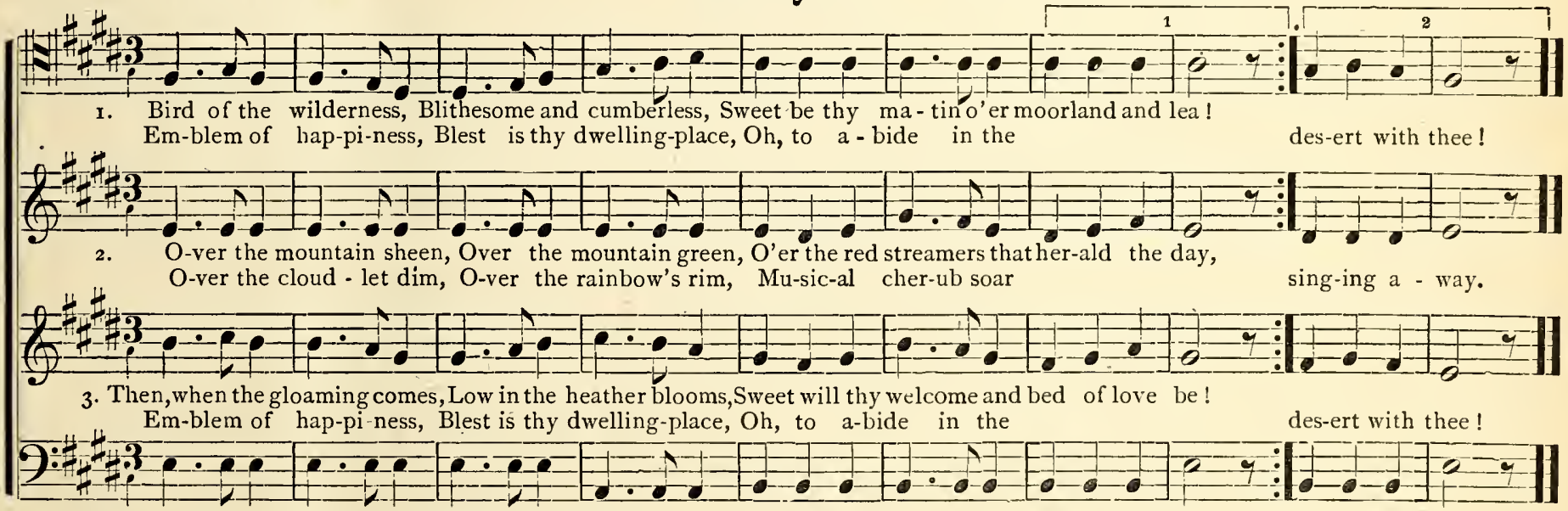
(Sopranos, let your tones be clear.)



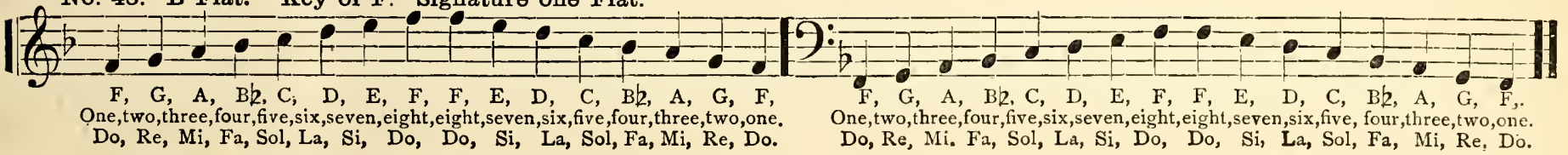
No. 47. 1st and 2d times.

The Skylark.

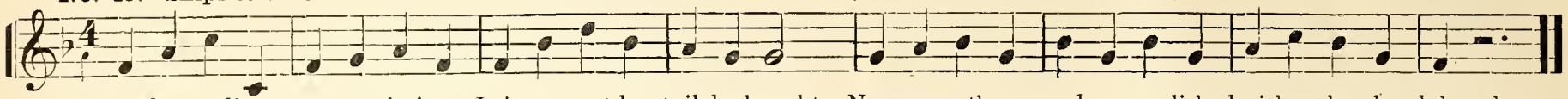
(Altos, do not sing too loud and clear on F and G, there's danger.)



No. 48. B Flat. Key of F. Signature one Flat.

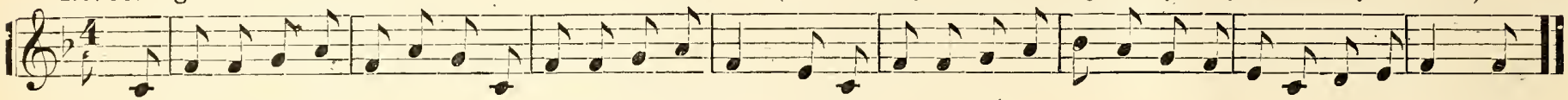


No. 49. Skips to Two and Four. *(Practice these new skips thoroughly.)*

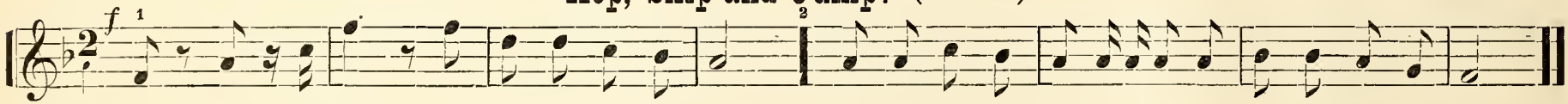


No desponding, no re-pin-ing, Leisure must by toil be bought; Nev-er was there good accomplished without hand and thought.

No. 50. Eighth note is beat note. *(Notes do not represent absolute length, therefore any kind will do for beat note.)*



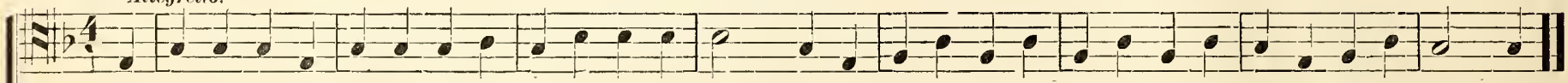
No. 51. Sixteenth Rests. **Hop, Skip and Jump!** (ROUND.) *(Tenors, do not "shout" the high tones.)*



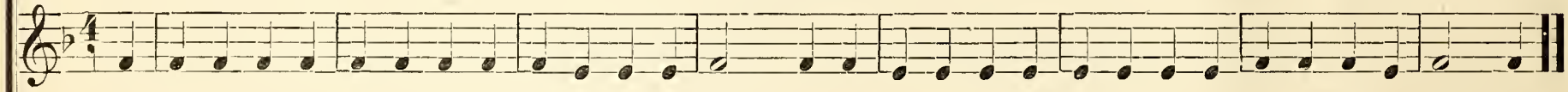
Hop, skip, and jump! O ho, ho, ho, ho, ho! Hop, and skip, and jump, ha, ha, ha, O 'tis such fun we know.

No. 52. **Old Winter's Cheer!** *(Bases, do not try to extend your voices downward.)*

Allegretto.



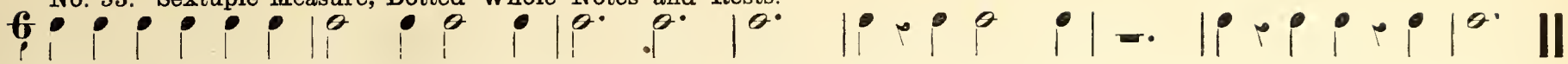
1. Oh, never fear Old Winter's cheer, Tho' rude and sharp his greeting, His coat is rough, His voice is gruff, But warm his heart is beat - ing.



2. He means it well, Tho' cold the spell, And fierce the tempest whistles, To cov-er all He spreads a pall Of down-y, snowy crys - tals.

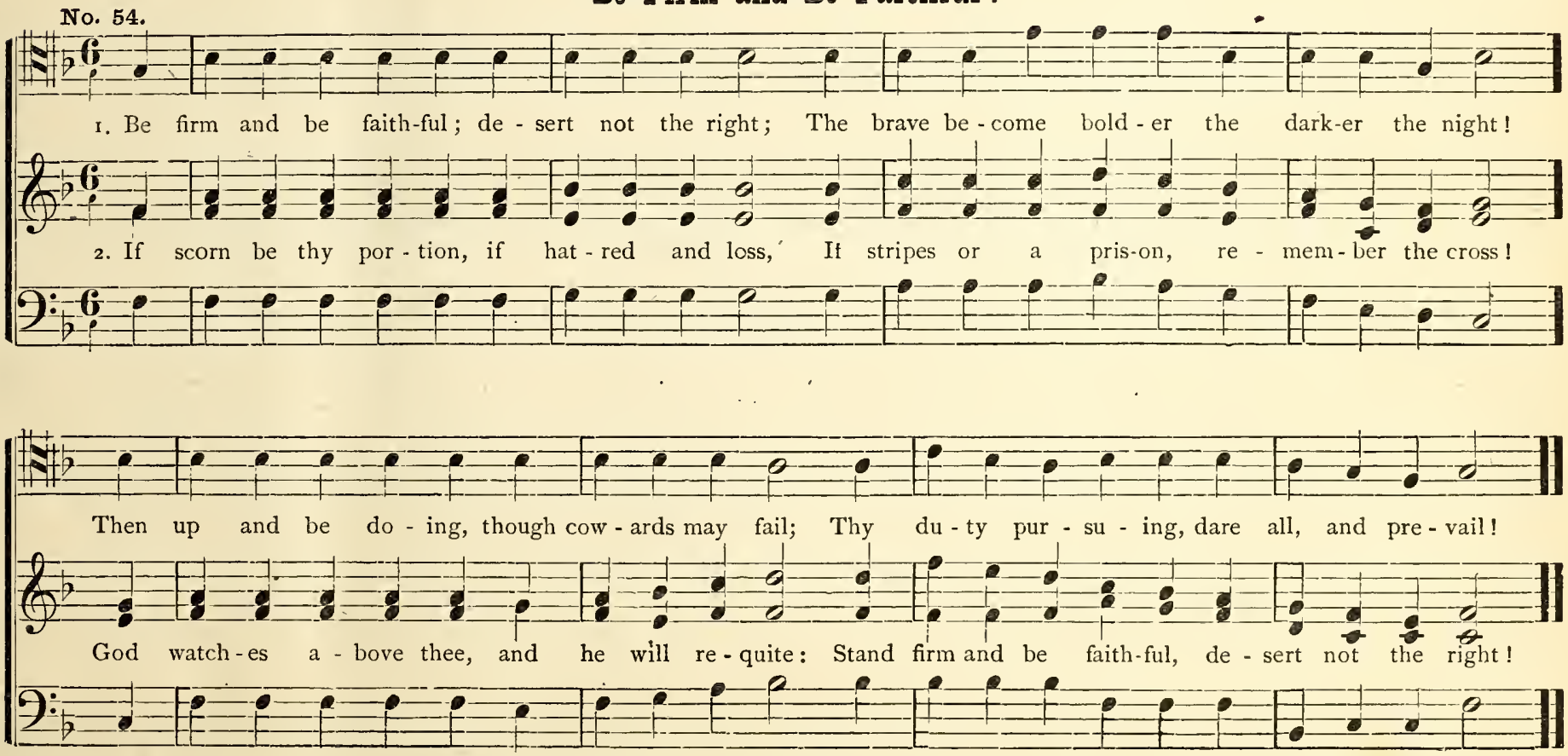
3. He wears no smile, And for awhile He seems to hide our treas - ures, But in the end He'll prove a friend, And bring us back Spring pleasures.

No. 53. Sextuple Measure, Dotted Whole Notes and Rests.



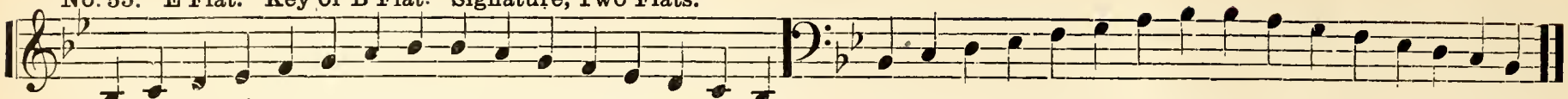
Be Firm and Be Faithful!

No. 54.



(*After this sing "Bethel," page 120.*)

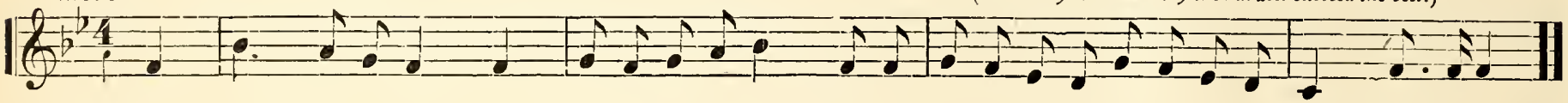
No. 55. E Flat. Key of B Flat. Signature, Two Flats.



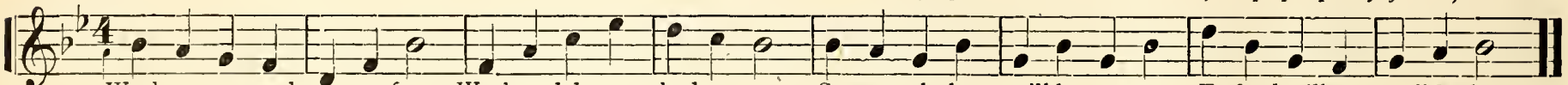
E♭, C, D, E♭, F, G, A, B♭, B♭, A, G, F. E♭, D, C, B♭.
One, two, three, four, five, six, seven, eight, eight, seven, six, five, four, three, two, one.
Do, Re, Mi, Fa, Sol, La, Si, Do, Do, Si, La, Sol, Fa, Mi, Re, Do.

B♭, C, D, E♭, F, G, A, B♭, B♭, A, G, F, E♭, D, C, B♭.
One, two, three, four, five, six, seven, eight, eight, seven, six, five, four, three, two, one.
Do, Re, Mi, Fa, Sol, La, Si, Do, Do, Si, La, Sol, Fa, Mi, Re, Do.

No. 56. *(Generally those who try the hardest succeed the best.)*



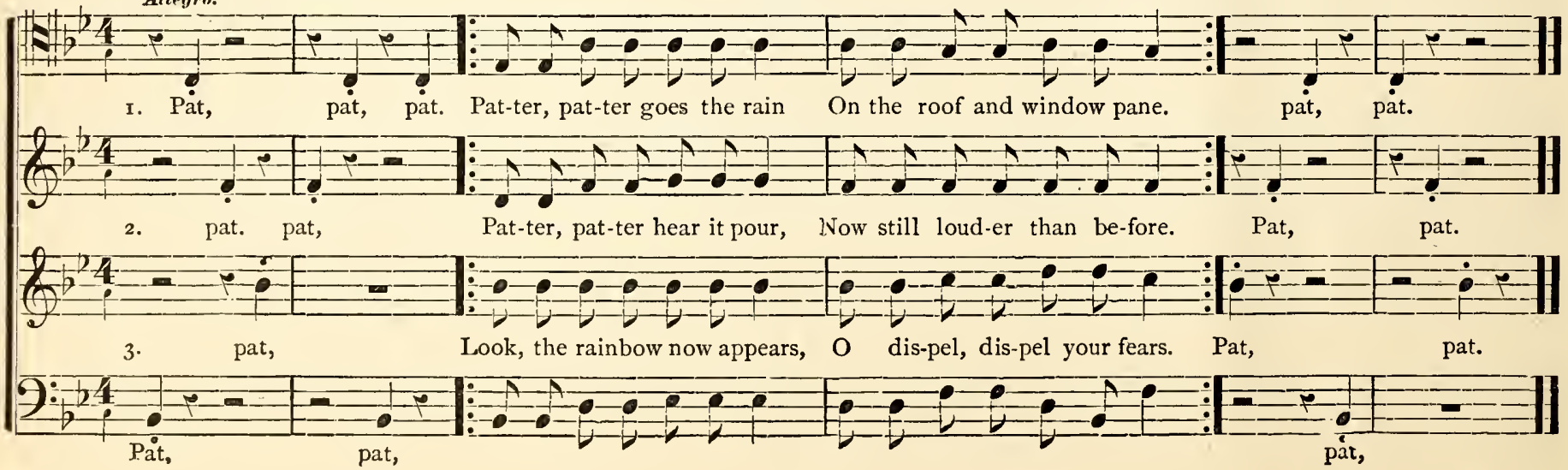
No. 57. *(Express both words and music by the proper quality of tone.)*



Work a-way and nev-er fear; Work and do not shed a tear. Soon our la-bor will be o-ver, End-ed will our toil be here.

No. 58. Allegro. Marcato. **Pat.** *(The quality of tone must correspond with the sentiment.)*

Allegro.



1. Pat, pat, pat. Pat-ter, pat-ter goes the rain On the roof and window pane. pat, pat.

2. pat. pat, Pat-ter, pat-ter hear it pour, Now still loud-er than be-fore. Pat, pat.

3. pat, Look, the rainbow now appears, O dis-pel, dis-pel your fears. Pat, pat.

Pat, pat, pat,

No. 59. Pianissimo.

Allegretto.

Farmer John.

(Move the jaw for each "la."

1. A hale old man is Farmer John, A hap-py man is he; He ris-es with the lark at morn, And sings right mer-ri-ly.

2. Hard worker, too, is Farmer John, He la-bors ev-'ry day, And as he ploughs or sows the seed, He sings his cheerful lay.

3. Con-tent-ed soul is Farmer John, Light-hearted, gay and free; In winter cold or summer bright, He whis-tles mer-ri-ly.

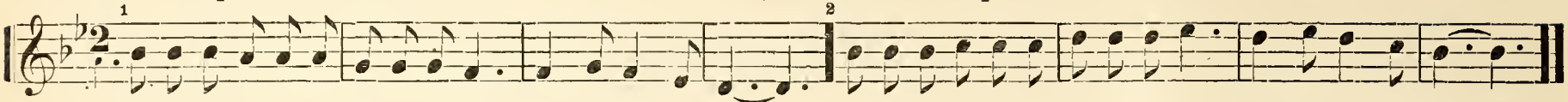
CHORUS. *(May be omitted.)* *Repeat pp*

La la la la la la la, la la la la la la la, la la la la la la la la la la la la la la la.

La la la la la la la, la la la la la la la, la la la la la la la la la la la la la la la.

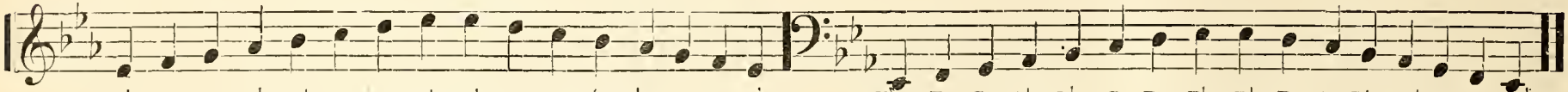
(After this sing "Cheerful Voices," page 116.)

No. 60. Compound Double Measure. (*Beat note is dotted.*) **Round in two parts.**



Mer-ri-ly, mer-ri-ly onward we go, mov-ing, moving on..... Onward and upward our course it shall be, Singing freedom's song.

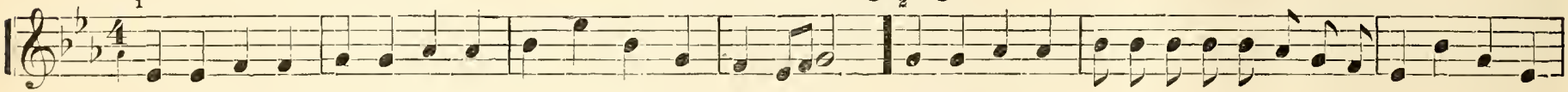
No. 61. A Flat. Key of E Flat. Signature is Three Flats.



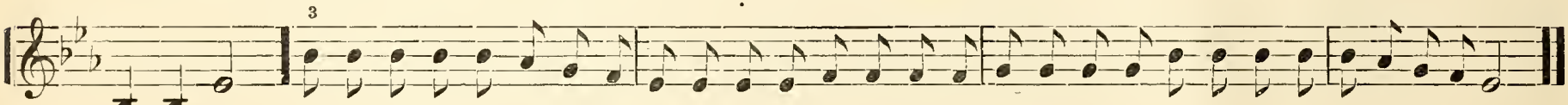
E♭, F, G, A♭, B♭, C, D, E♭, E♭ D, C, B♭, A♭ G, F, E♭,
One, two, three, four, five, six, seven, eight, eight, seven, six, five, four, three, two, one.
Do, Re, Mi, Fa, Sol, La, Si, Do, Do, Si, La, Sol, Fa, Mi, Re, Do.

E♭, F, G, A♭, B♭, C, D, E♭, E♭, D, C, B♭, A♭, G, F, E♭.
One, two, three, four, five, six, seven, eight, eight, seven, six, five, four, three, two, one.
Do, Re, Mi, Fa, Sol, La, Si, Do, Do, Si, La, Sol, Fa, Mi, Re, Do.

No. 62. Round in Three Parts. **"Who Comes Laughing?"** (*Be sure you sing in time. Listen to your own voice*)

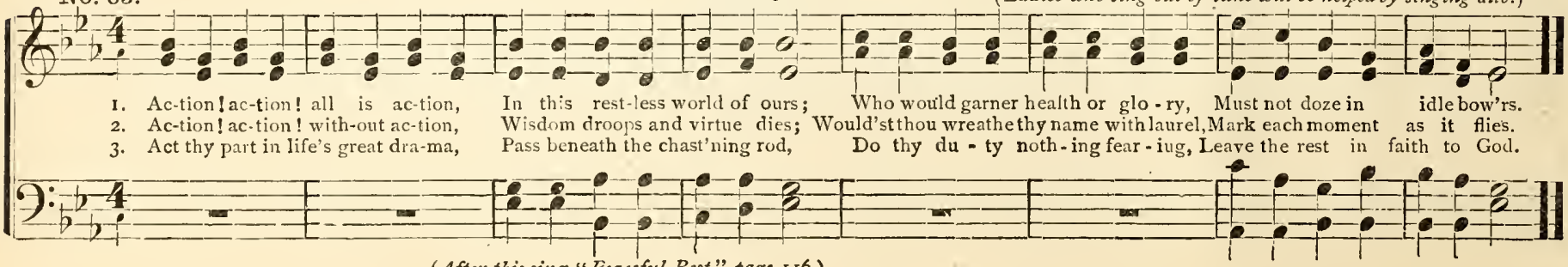


Who comes laughing, laughing, laughing; Who comes laughing here a-main? We come laughing ha ha ha ha ha, ha ha ha We come laughing



here a-main. Ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha.

No. 63. **Action.** (*Ladies who sing out of tune will be helped by singing alto.*)



1. Ac-tion! ac-tion! all is ac-tion, In this rest-less world of ours; Who would garner health or glo-ry, Must not doze in idle bow'rs.
2. Ac-tion! ac-tion! with-out ac-tion, Wisdom droops and virtue dies; Would'st thou wreathe thy name with laurel, Mark each moment as it flies.
3. Act thy part in life's great dra-ma, Pass beneath the chast'ning rod, Do thy du-ty noth-ing fear-ing, Leave the rest in faith to God.

(*After this sing "Peaceful Rest," page 116.*)

Come Gentle May.

64. Measure Rest.

(Criticise your own singing rather than that of others.)

1. Come gen - tle May, (gen-tle May,) Come gen - tle May, (gen-tle May,) Win-ter, cold win-ter has lingered long.

2. Come flow-'ry May, (flow'ry May,) Come flow-'ry May, (flow'ry May,) Children are long-ing for ver - dant fields.

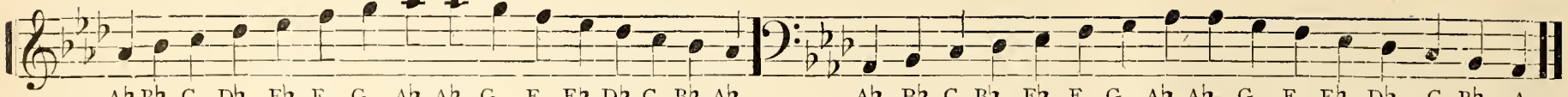
3. Come love - ly May, (love-ly May,) Come love - ly May, (love-ly May,) Deck with thy beau-ty each wav - ing bough.

Now let thy balm - y breez - es play; Fill all the woods with the bird's sweet song; Come gen - tle May, (gen-tle May.)

Decked with the flow'rs so bright and gay, Long - ing for pleas - ure thy presence yields, Come flow-ery May, (flow-ery May.)

Bring us the haw-thorn's whitened spray; Beau - ti - ful May - time why ling-'rest thou? Come love - ly May, (love-ly May.)

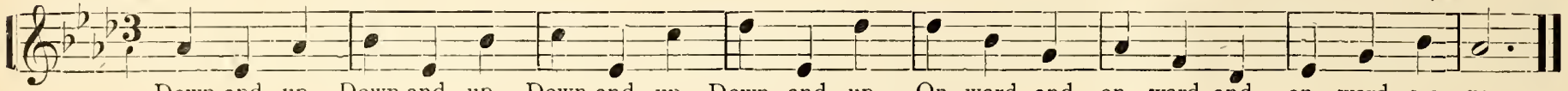
No. 65. D Flat. Key of A Flat. Signature Four Sharps.



A♭, B♭, C, D♭, E♭, F, G, A♭, A♭, G, F, E♭, D♭, C, B♭, A♭.
One, two, three, four, five, six, seven, eight, eight, seven, six, five, four, three, two, one.
Do, Re, Mi, Fa, Sol, La, Si, Do, Do, Si, La, Sol, Fa, Mi, Re, Do.

A♭, B♭, C, B♭, E♭, F, G, A♭, A♭, G, F, E♭, D♭, C, B♭, A.
One, two, three, four, five, six, seven, eight, eight, seven, six, five, four, three, two, one.
Do, Re, Mi, Fa, Sol, La, Si, Do, Do, Si, La, Sol, Fa, Mi, Re, Do

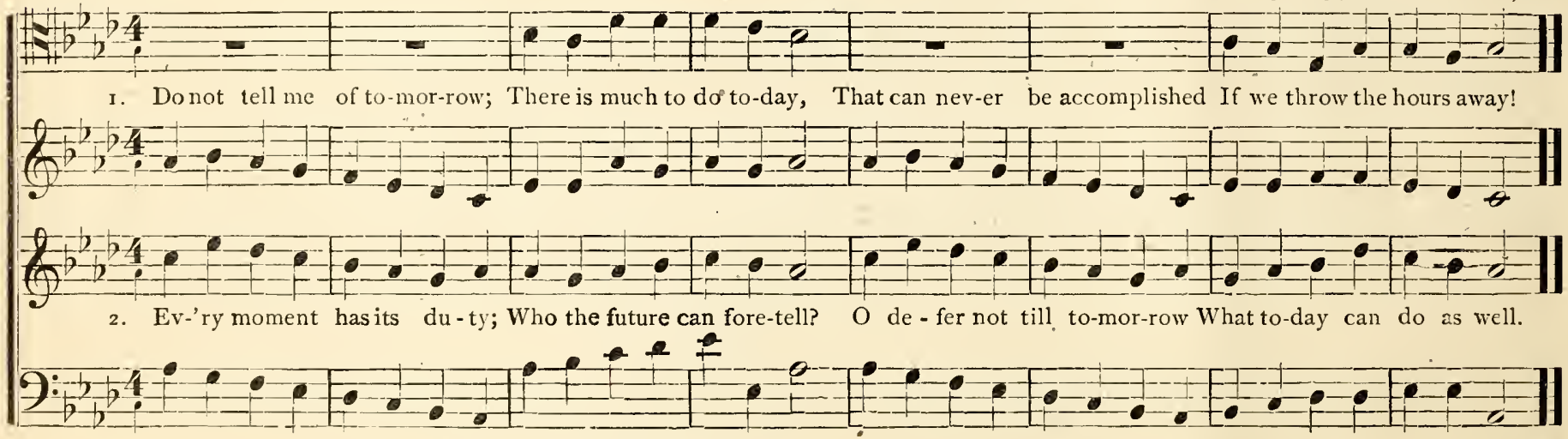
No. 66. *(Music is an imitative art. Study good models.)*



Down and up, Down and up, Down and up, Down and up, On-ward and on-ward and on-ward we go.

To-Day and To-Morrow.

No. 67. *(Hear all the good music you can, both for enjoyment and culture.)*

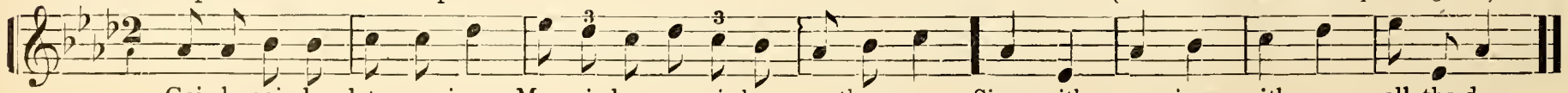


1. Do not tell me of to-mor-row; There is much to do to-day, That can nev-er be accomplished If we throw the hours away!

2. Ev-'ry moment has its du-ty; Who the future can fore-tell? O de-fer not till to-mor-row What to-day can do as well.

(After this sing "Praise," page 119.)

No. 68. Triplets. Round in two parts. *(The one who listens best is apt to sing best.)*



Gai-ly, gai-ly let us sing, Mer-ri-ly, mer-ri-ly on the way, Sing with us, sing with us all the day.

No. 69. Marcato. *Allegrotto.*

Song of the Brook.

(Pleasant face makes pleasant tone.)

1. I chat-ter o - ver sto - ny ways, In lit-tle sharps and treb - les, I bub-ble in - to ed-dying bays, I bab-ble on the peb - bles.

2. I steal by lawns and grassy plots, I slide by ha - zel cov - ers; I move the sweet for-get-me-nots, That grow for hap-py lov-ers,

3. I wind about, and in and out, With here a blossom sail - ing, And here and there a lus-ty trout, And here and there a grayling;

Thro' many a curve my banks I fret, By many a fold and fal - low, And many a fai - ry fore-land set, With willow, weed and mal-low.

I slip, I slide, I gloom, I glance, A-mong my skimming swal-lows; I make the net - ted sunbeams dance, Against my sandy shal-lows.

I draw them all a - long and flow To join the brimming riv - er, For men may come, and men may go, But I go on for - ev - er.

No. 70. Compound Triple Measure.

How Do You Do, Sir?

(Try this with long faces.)

How do you do, sir? Beau-ti-ful eve-ning—

Quite well I thank you. Balm-y the air..... Ros-es are bloom-ing;

Sweet their per-fum-ing. Beau-ti-ful mus-ic is float-ing a-long.

Beau-ti-ful mu-sic,

No. 71. G♭. Key of D Flat. Signature Five Flats.

D♭, E♭, F, G♭, A♭, B♭, C, D♭, D♭, C, B♭, A♭, G♭, F, E♭, D♭.
One, two, three, four, five, six, seven, eight, eight, seven, six, five, four, three, two, one.
Do, Re, Mi, Fa, Sol, La, Si, Do, Do, Si, La, Sol, Fa, Mi, Re, Do.

D♭, E♭, F, G♭, A♭, B♭, C, D♭, D♭, C, B♭, A♭, G♭, F, E♭. D♭,
One, two, three, four, five, six, seven, eight, eight, seven, six, five, four, three, two, one.
Do, Re, Mi, Fa, Sol, La, Si, Do, Do, Si, La, Sol, Fa, Mi, Re, Do.

No. 72. Compound Quadruple Measure.

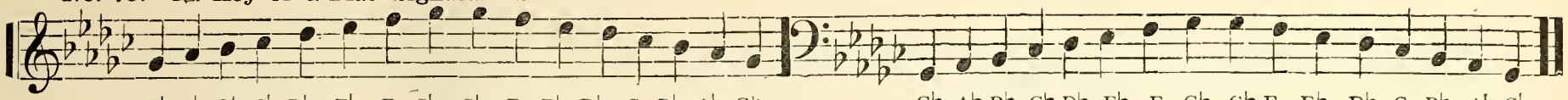
Swinging.

(Don't take breath between the syllables of a word.

Mer-ri-ly, mer-ri-ly, swinging, Sweetly our voices are ringing, Down and upward we're going, Upward and downward we're going.

(After this sing, "Sacred Lays, page 112.)

No. 73. C♭. Key of G Flat. Signature Six Flats.

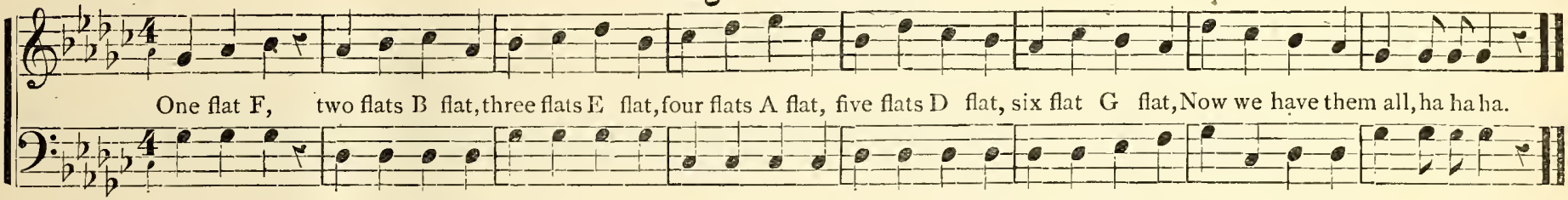


G♭, A♭, B♭, C♭, D♭, E♭, F, G♭, G♭, F, E♭, D♭, C, B♭, A♭, G♭,
One, two, three, four, five, six, seven, eight, eight, seven, six, five, four, three, two, one.
Do, Re, Mi, Fa, Sol, La, Si, Do, Do, Si, La, Sol, Fa, Mi, Re, Do.

G♭, A♭, B♭, C♭, D♭, E♭, F, G♭, G♭ F, E♭, D♭, C, B♭, A♭, G♭.
One, two, three, four, five, six, seven, eight, eight, seven, six, five, four, three, two, one.
Do, Re, Mi, Fa, Sol, La, Si, Do, Do, Si, La, Sol, Fa, Mi, Re, Do.

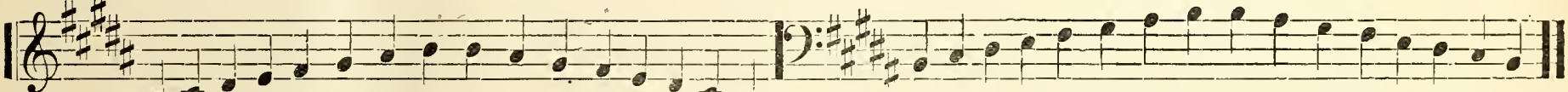
No. 74.

Song of the Flats.



One flat F, two flats B flat, three flats E flat, four flats A flat, five flats D flat, six flat G flat, Now we have them all, ha ha ha.

No. 75. Key of B. Signature Five Sharps. *(Daily practice in singing syllables and beating time will soon make independent singers.)*

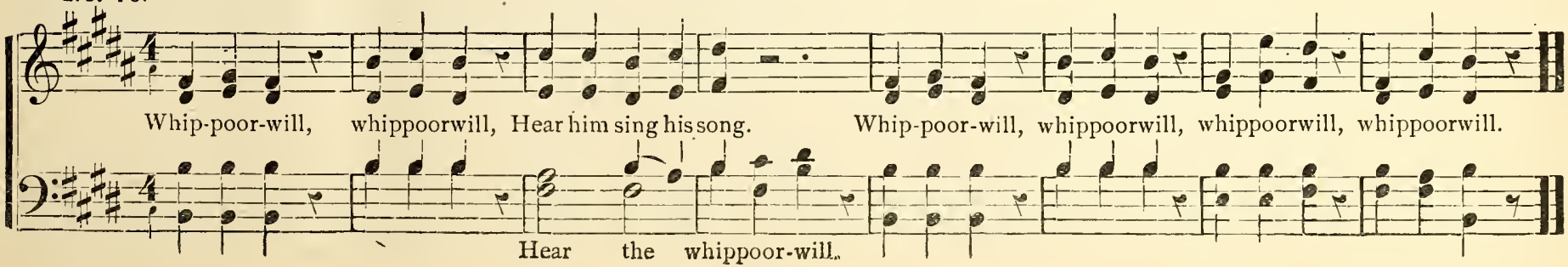


B C♯ D♯ E F♯ G♯ A♯ B B A♯ G♯ F♯ E D♯ C♯ B
One, two, three, four, five, six, seven, eight, eight, seven, six, five, four, three, two, one.
Do Re Mi Fa Sol La Si Do Do Si La Sol Fa Mi Re Do

B C♯ D♯ E F♯ G♯ A♯ B B A♯ G♯ F♯ E D♯ C♯ B.
One, two, three, four, five, six, seven, eight, eight, seven, six, five, four, three, two, one.
Do Re Mi Fa Sol La Si Do Do Si La Sol Fa Mi Re Do.

Whippoorwill.

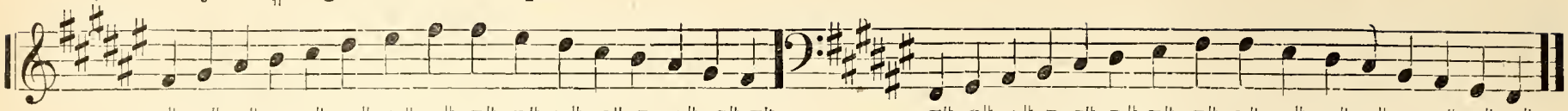
No. 76.



Whip-poor-will, whippoorwill, Hear him sing his song. Whip-poor-will, whippoorwill, whippoorwill, whippoorwill.

Hear the whippoor-will.

No. 77. Key of F♯. Signature Six Sharps.

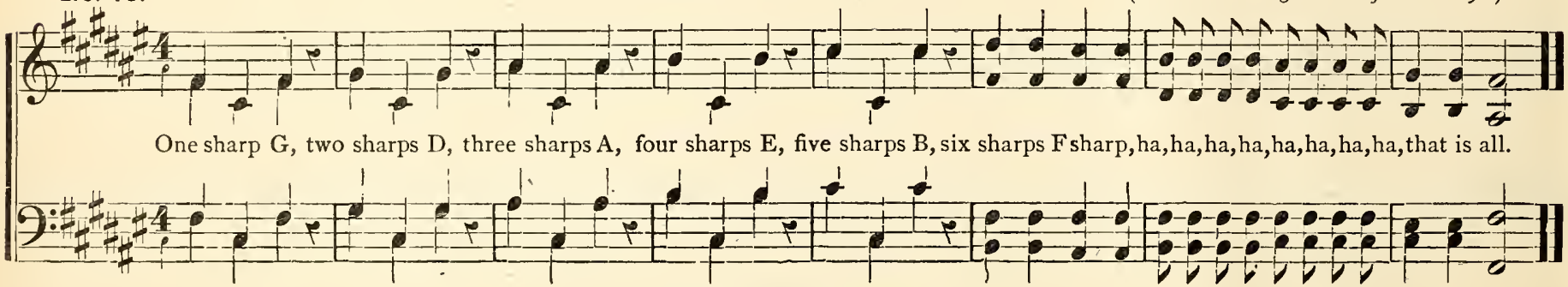


F♯ G♯ A♯ B C♯ D♯ E♯ F♯ F♯ E♯ D♯ C♯ B A♯ G♯ F♯
One, two, three, four, five, six, seven, eight, eight, seven, six, five, four, three, two, one.
Do Re Mi Fa Sol La Si Do Do Si La Sol Fa Mi Re Do

F♯ G♯ A♯ B C♯ D♯ E♯ F♯ F♯ E♯ D♯ C♯ B A♯ G♯ F♯.
One, two, three, four, five, six, seven, eight, eight, seven, six, five, four, three, two, one.
Do Re Mi Fa Sol La Si Do Do Si La Sol Fa Mi Re Do.

Song of the Sharps.

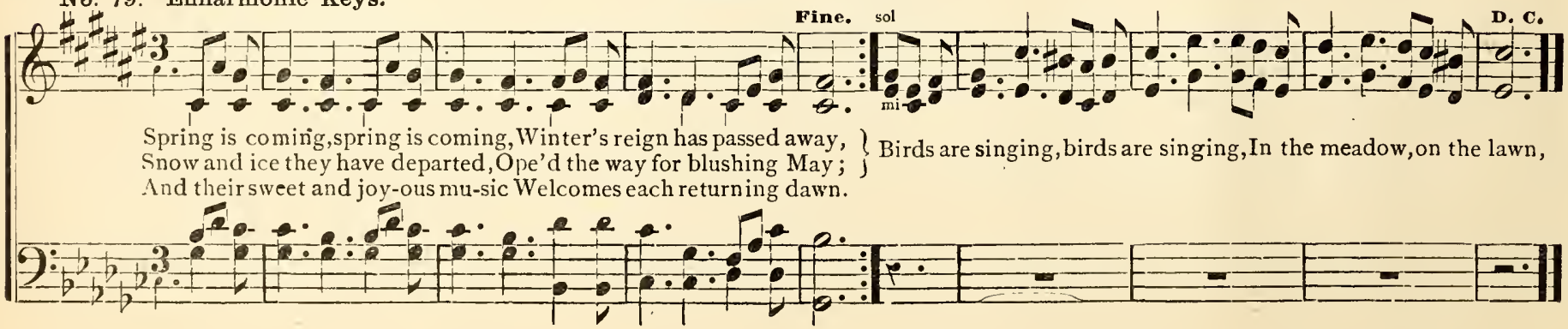
No. 78. (*Memorize the signatures of all the keys.*)



One sharp G, two sharps D, three sharps A, four sharps E, five sharps B, six sharps F sharp, ha, ha, ha, ha, ha, ha, ha, ha, that is all.

Spring is Coming.

No. 79. Enharmonic Keys.



Spring is coming, spring is coming, Winter's reign has passed away,
Snow and ice they have departed, Ope'd the way for blushing May;
And their sweet and joy-ous mu-sic Welcomes each returning dawn.
Birds are singing, birds are singing, In the meadow, on the lawn,

No. 80. Accidentals. Sharp Two and Four. *(Sing slowly and softly until the chromatic pitches are learned.)*

Chim-ing bells are ring-ing loud and clear. List! their ech-oes, ech-oes far and near, Borne a-long up-on the morning air, Making sweetest mu-sic everywhere.

No. 81. Flat Seven and Three. *(Chromatic tones often produce beautiful effects.)*

Come a-long, join our song, joy-ful-ly sing, Mer-ry, not mourn-ful-ly, let your voice ring, Shout a-loud, all the crowd fear-less and bold, Flats and sharps, nev-er mind, do as you're told.

No. 82. **Chromatic Scale.**

C,	C♯,	D,	D♯,	E,	F,	F♯,	G,	G♯,	A,	A♯,	B,	C,	C,	B,	B♭,	A,	A♭,	G,	G♭,	F,	E,	E♭,	D,	D♭,	C.
1,	♯1,	2,	♯2,	3,	4,	♯4,	5,	♯5,	6,	♯6,	7,	8,	8,	7,	♭7,	6,	,	5,	♭5,	4,	3,	♭3,	2,	♭2,	1.
Do,	Di,	Re,	Ri,	Mi,	Fa,	Fi,	Sol,	Si,	La,	Li,	Si.	Do,	Do,	Si,	Se,	La,	Le,	Sol,	Se,	Fa,	Mi,	Me,	Re,	Ra,	Do

No. 83. Sharp One, Five and Six. Double Sharp. (*Change parts.*)

Come to the moun - tain, drink at the foun - tain, Come wea - ry trav - 'ler come, O come and

Drink the pure wa - ter, clear crys - tal wa - ter, Drink at the foun - tain, Come, O come.

No. 84. Flat Two, Five and Six. Double Flat. (*Change parts.*) (*Master the Chromatic tones.*)

Who of us all can chro-mat-ics sing? O yes, we know it's a ver - y hard thing; But by and by we'll win if we try.

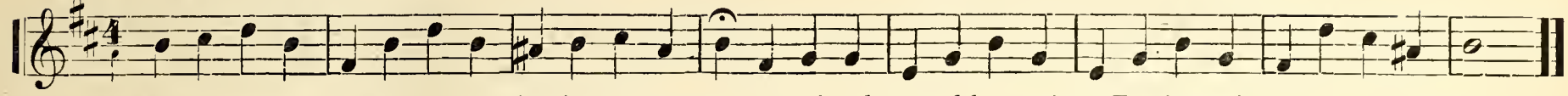
No. 85. Key of A Minor. Harmonic Form.

A, B, C, D, E, F, G♯, A, A, G♯, F, E, D, C, B, A.
One, two, three, four, five, six, seven, eight, eight, seven, six, five, four, three, two, one.
La Si Do Re Mi Fa Si La La Si Fa Mi Re Do Si La

Melodic Form.

A, B, C, D, E, F, G♯, A, A, G♯, F, E, D, C, B, A.
One, two, three, four, five, six, seven, eight, eight, seven, six, five, four, three, two, one.
La Si Do Re Mi Fi Si La La Si Fa Mi Re Do Si La.

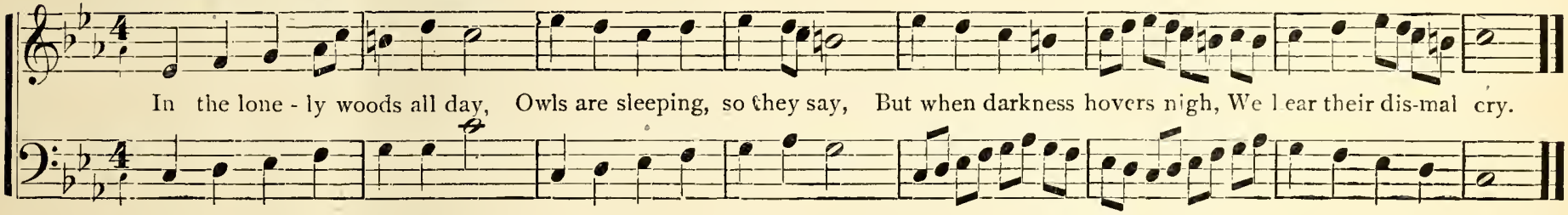
No. 86. Key of B Minor, Relative of D Major. *(Practice Minor music and you'll like it.)*



Hear the mu-sic of the o-cean, Hear its moaning wave, A sad and mournful re-qui-em, For those who sleep within its grave.

Owls.

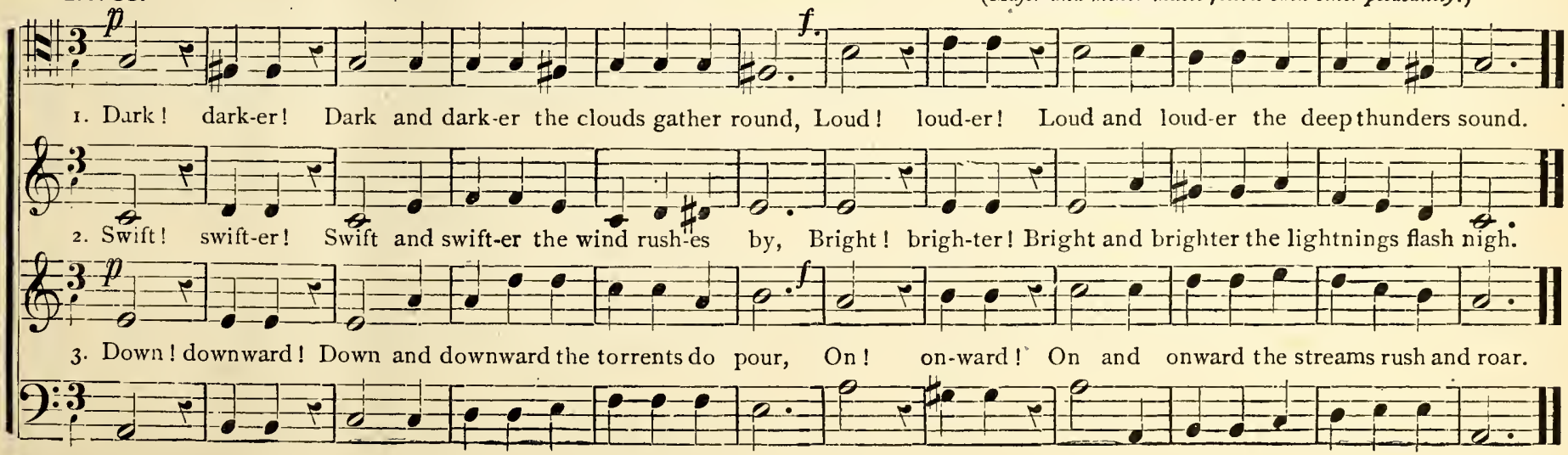
No. 87. C Minor. Relative of E♭ Major.



In the lone - ly woods all day, Owls are sleeping, so they say, But when darkness hovers nigh, We hear their dis-mal cry.

The Storm.

No. 88. *(Major and minor music follow each other pleasantly.)*



1. Dark! dark-er! Dark and dark-er the clouds gather round, Loud! loud-er! Loud and loud-er the deep thunders sound.

2. Swift! swift-er! Swift and swift-er the wind rush-es by, Bright! brigh-ter! Bright and brighter the lightnings flash nigh.

3. Down! downward! Down and downward the torrents do pour, On! on-ward! On and onward the streams rush and roar.

(After this sing "Peniteuce," page 118.)

No. 89. Modulation through all the Major and their Relative Minor Keys. *(Practice slowly at first.)*

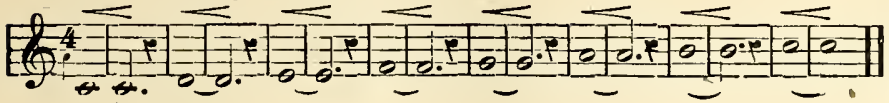
Now ma-jor key; Now mi-nor key. Now ma-jor key; Now mi-nor key. Now ma-jor key; Now mi-nor key. Now ma-jor key; Now mi-nor key. Now ma-jor key; Now mi-nor key. Now ma-jor key; Now mi-nor key. Now ma-jor key; Now mi-nor key. Now ma-jor key; Now mi-nor key.

Now ma-jor key; Now mi-nor key. Now ma-jor key; Now mi-nor key. Now ma-jor key; Now mi-nor key.

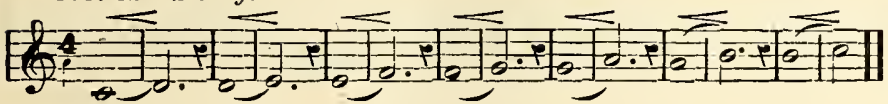
Now ma-jor key, Now mi-nor key. Now ma-jor key, Now mi-nor key. Now ma-jor key; Now mi-nor key. Back home a-gain.

Practice retaining the breath with the throat open, without singing. Make a long *Crescendo* tone with the vowel *Ah*, with the mouth and throat well open, the tongue in a lifeless position, the tip touching the lower teeth. Do not change your position during the singing, except drawing in the muscles of the waist very gradually. Inhale quickly, fully and quietly.

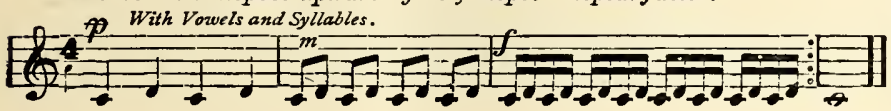
No. 1. *Slowly. With Vowels.*



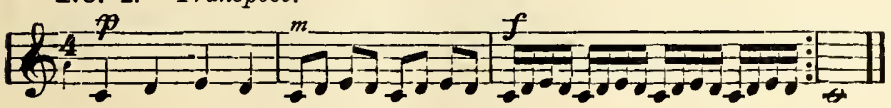
No. 2. *Slowly.*



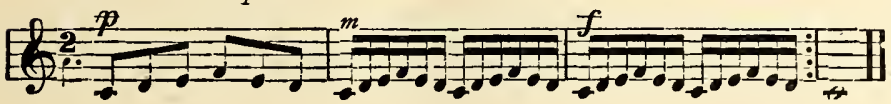
No. 3. *Transpose upward by half steps. Repeat faster.*



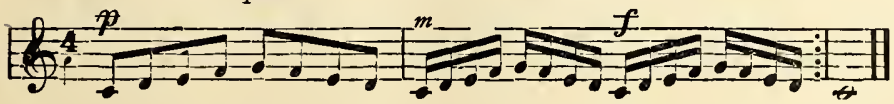
No. 4. *Transpose.*



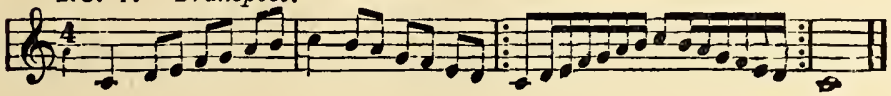
No. 5. *Transpose.*



No. 6. *Transpose.*

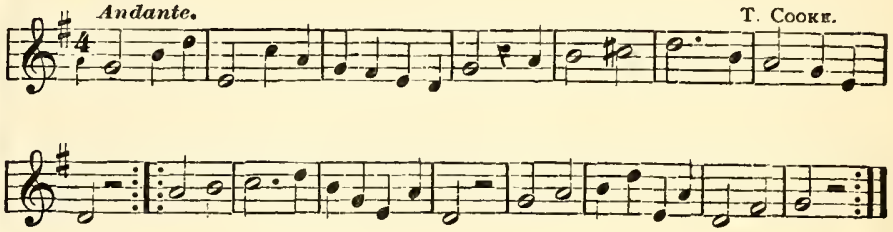


No. 7. *Transpose.*



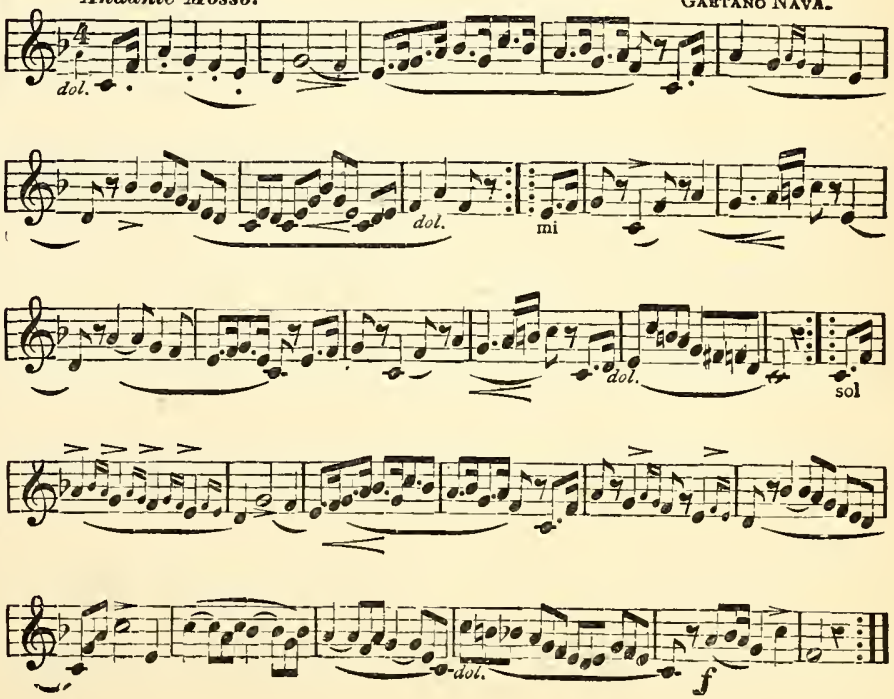
No. 8.

Andante. T. COOKE.



No. 9.

Andante Mosso. GAETANO NAVA.

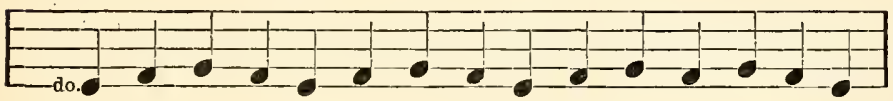


Introduce these exercise and those on page 39 and first column of 40, after No. 11, page 10.

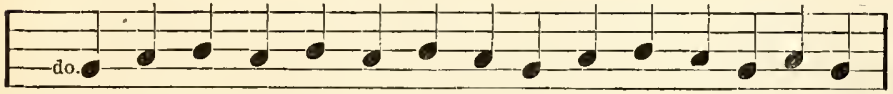
NOTE.—If pupils practice syllables as they apply to the staff in but one way, for even a comparatively short time, they are sure to get them associated with the degrees of the staff in such a way, as to think of them as belonging to these degrees *permanently*. This must be broken up, and much coufusion ensues, and progress is greatly retarded when new keys are introduced. The use of these "Reading exercises" will prevent this idea, and the true one will at once obtain, viz: Any degree may represent the key note, and the syllable which belongs to any other degree, depends on its distance from the key note, or *do*.

Practice slowly at first, then more rapidly. Repeat each number but a few times, then go to the next. Thorough practice of these exercises will bring marvelous results. Use syllables principally.

No. 1.



No. 2.



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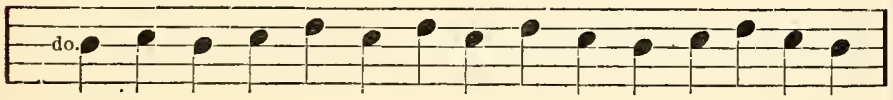

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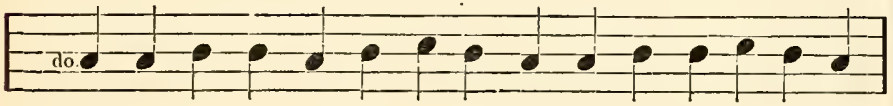

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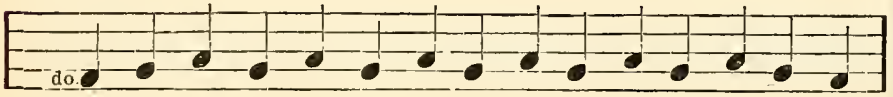

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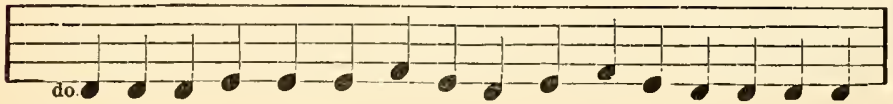

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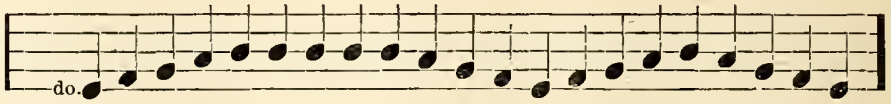

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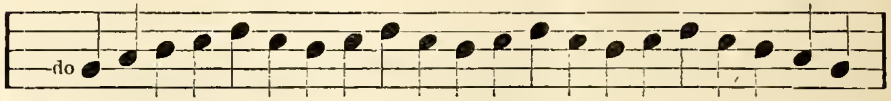

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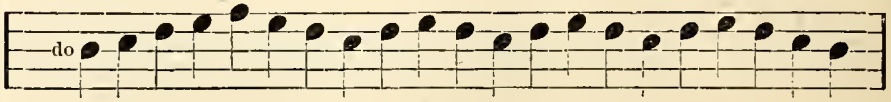

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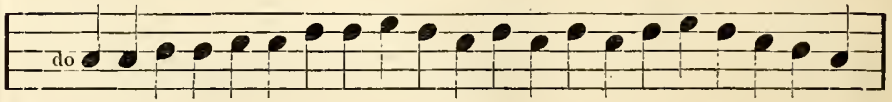

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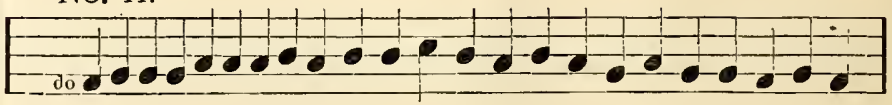

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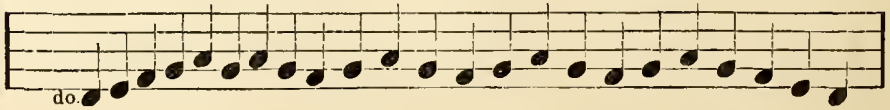

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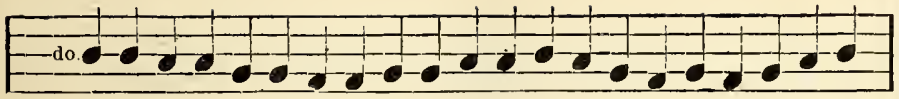

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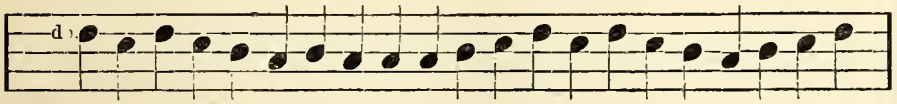

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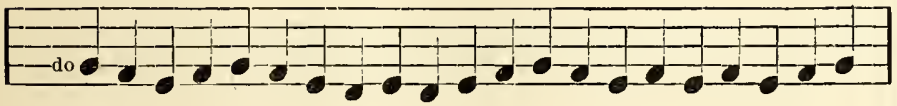

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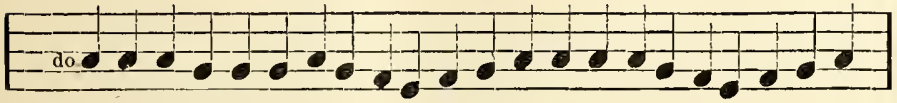

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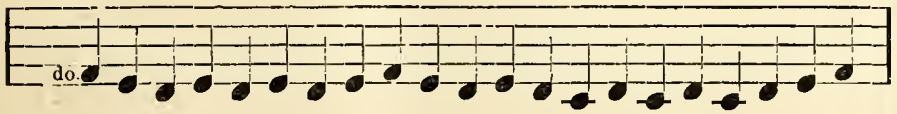

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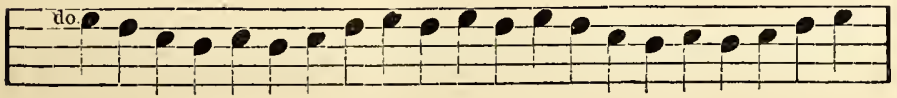

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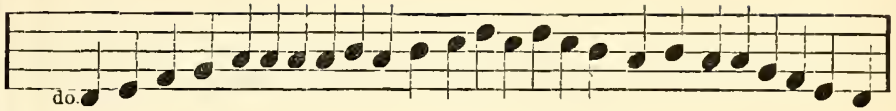

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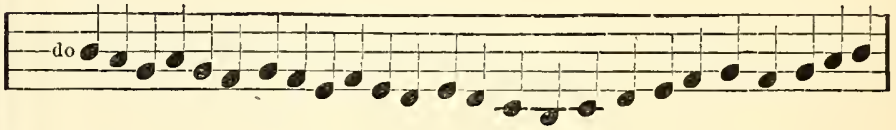

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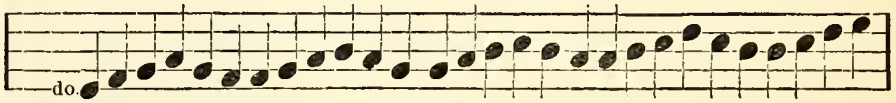

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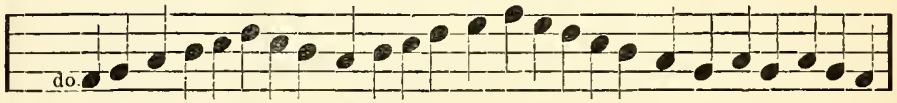

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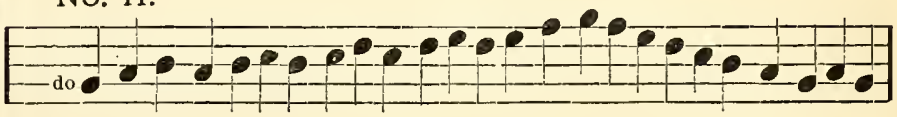

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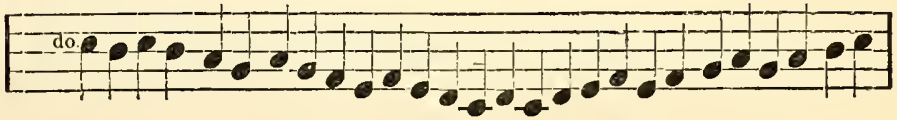

Reading Exercises.

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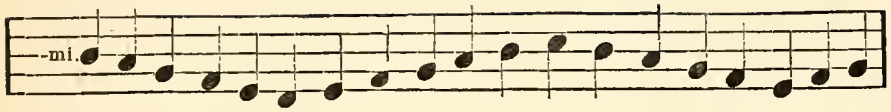

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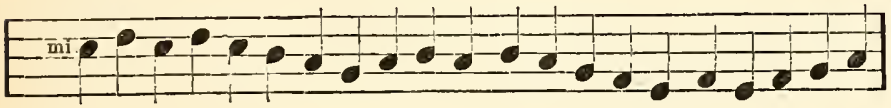

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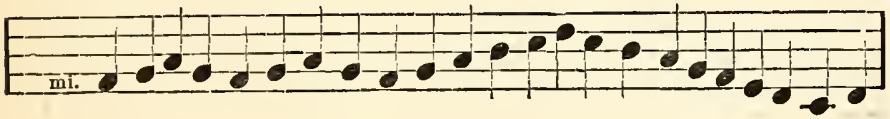

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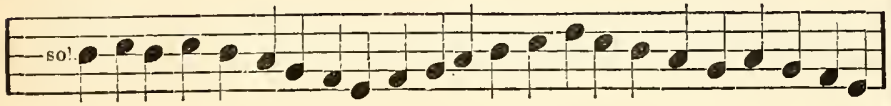

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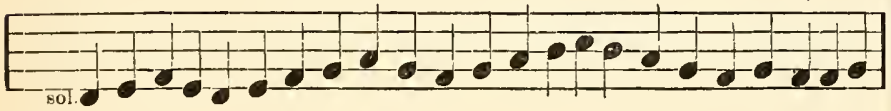

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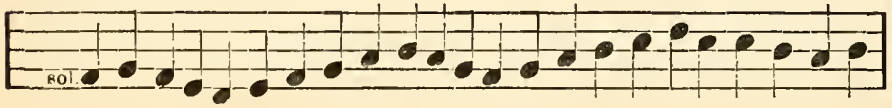

Introduce the exercises in this column after No. 10.

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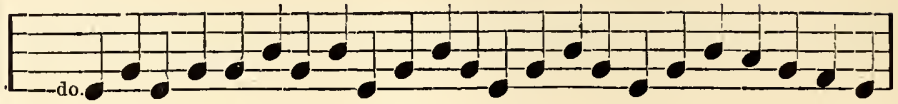

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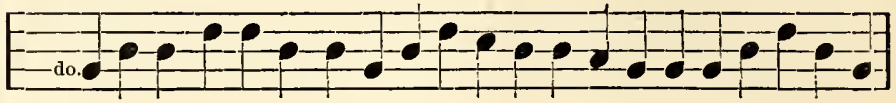

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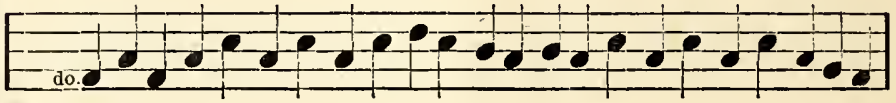

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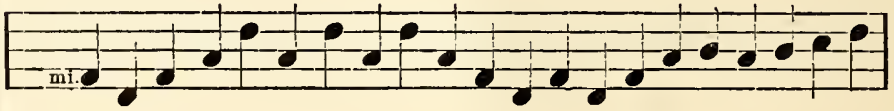

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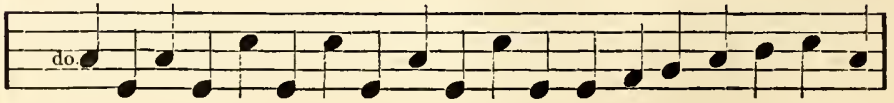

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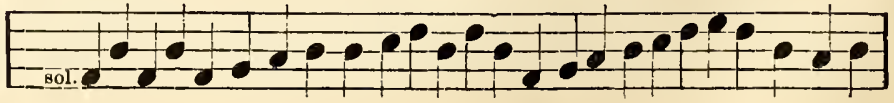

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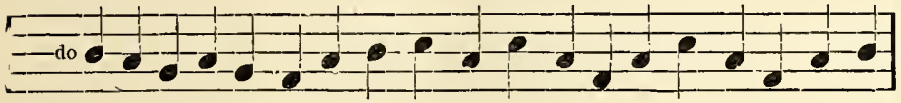

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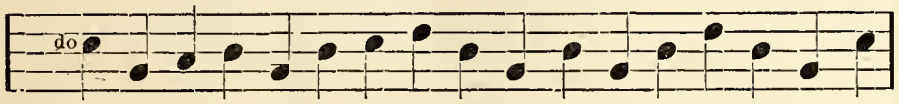

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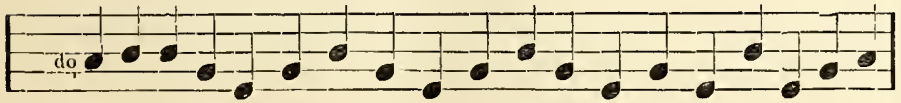

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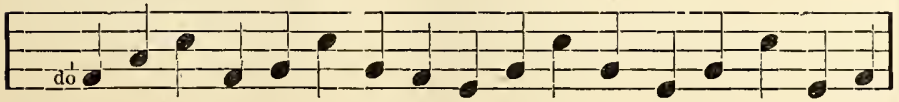

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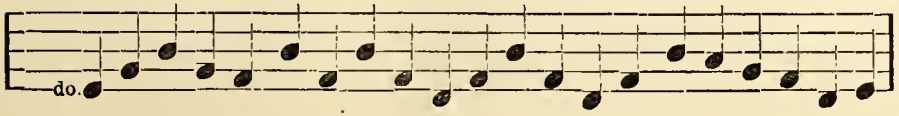

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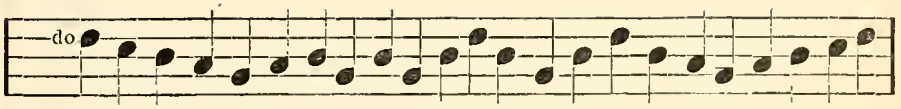

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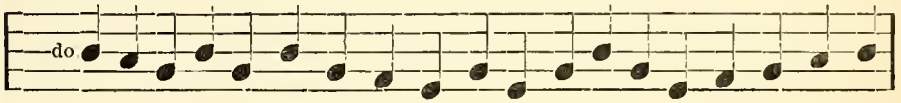

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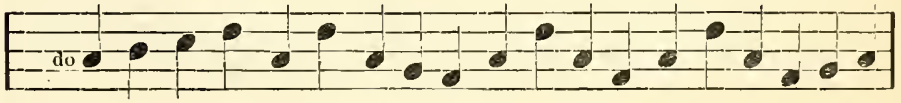

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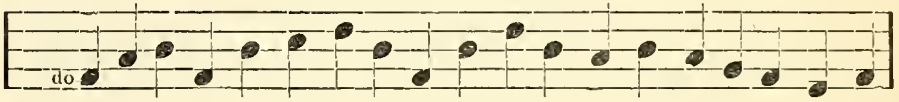

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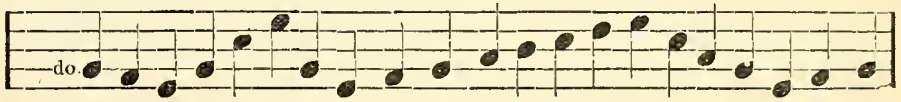

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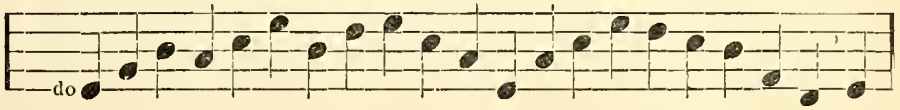

We Come with Songs.

S. W. S.

S. W. Straub.

Allegro vivace.

f

We come, we come, we come with songs to greet you, we come, we come, We come with songs to greet you. 1. We glad ly greet you

We come..... we come..... We come..... we come.....

f

We come, we come, we come with songs to greet you, we come, we come, We come with songs to greet you. 2. Joy reigns supreme, our

pp *f* *pp*

one and all, Tra la la la la, Tra la la la la, You're wel-come to this hap - py throng, Tra la la la la, Tra la la la la, We

pp *f* *pp*

hearts are light, Tra la la la la, Tra la la la la, Our songs are sweet and gay to-night, Tra la la la la, Tra la la la la, We

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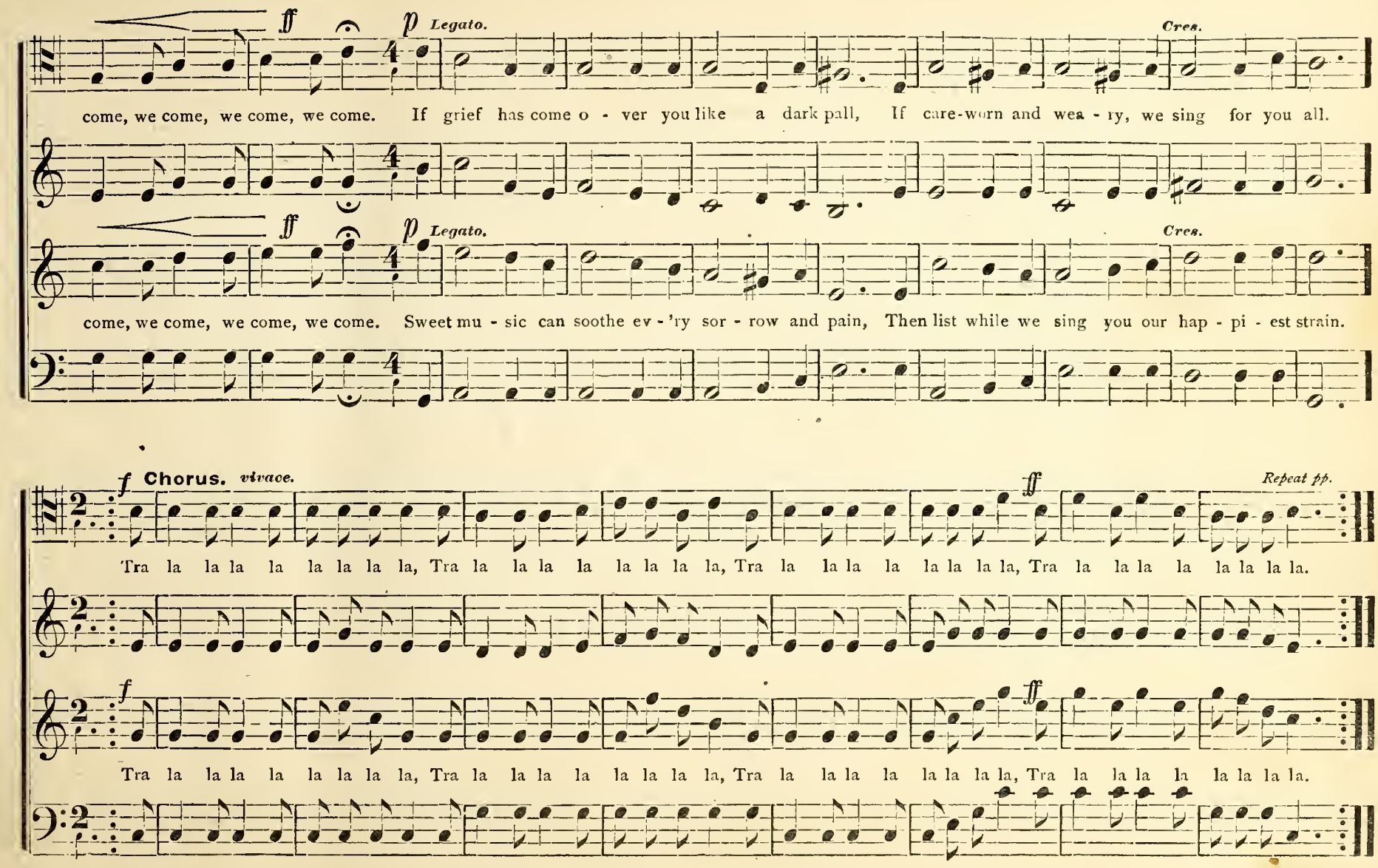
ff
p Legato.
Cres.
come, we come, we come, we come. If grief has come o - ver you like a dark pall, If care-worn and wea - ry, we sing for you all.
ff
p Legato.
Cres.
come, we come, we come, we come. Sweet mu - sic can soothe ev - 'ry sor - row and pain, Then list while we sing you our hap - pi - est strain.
f Chorus. vivace.
ff
Repeat pp.
Tra la la la la la la la la, Tra la la la la la la la la, Tra la la la la la la la la, Tra la la la la la la la la.
f
ff
Tra la la la la la la la la, Tra la la la la la la la la, Tra la la la la la la la la, Tra la la la la la la la la.

The Little Streamlet.

Harold B. Adams.

1. Glid-ing thro' the meadow, Danc-ing o'er the green, Runs the merry brook-let With its sil-ver sheen; Day and night un-ceas-ing,

2. While it jour-neys onward, Path by rocks be-set, Leap-ing quickly o'er them, Bounding onward yet; As its course grows shorter,

3. So this little streamlet, Something like mankind, Where whence first it bubles, 'Tis like youth's young mind; As thro' valleys rushing,

Chorus.

Swift its wa-ters flow, Hurrying quick-ly on-ward, Murmuring as they go. Gliding swift-ly thro' the meadows, Glid-ing

Wa-ters slow-ly glide, Till they reach the o-cean Ming-ling with its tide. Gliding swift - ly thro' the

Wa-ter quick-ly flows, Man-hood with its strug-gles, Quick-ly comes and goes. Gliding swift-ly thro' the meadows, Glid-ing

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swift - ly thro' the mead-ows, Danc - ing gai - ly o'er its peb-bles, Danc - ing gai - ly o'er its peb - bles, In the

mead - ows, Danc - ing gai - ly o'er its peb - bles, In the

swift - ly thro' the mead-ows, Danc - ing gai - ly o'er its peb-bles, Danc - ing gai . ly o'er its peb - bles, In the

Repeat last verse ***pp.***

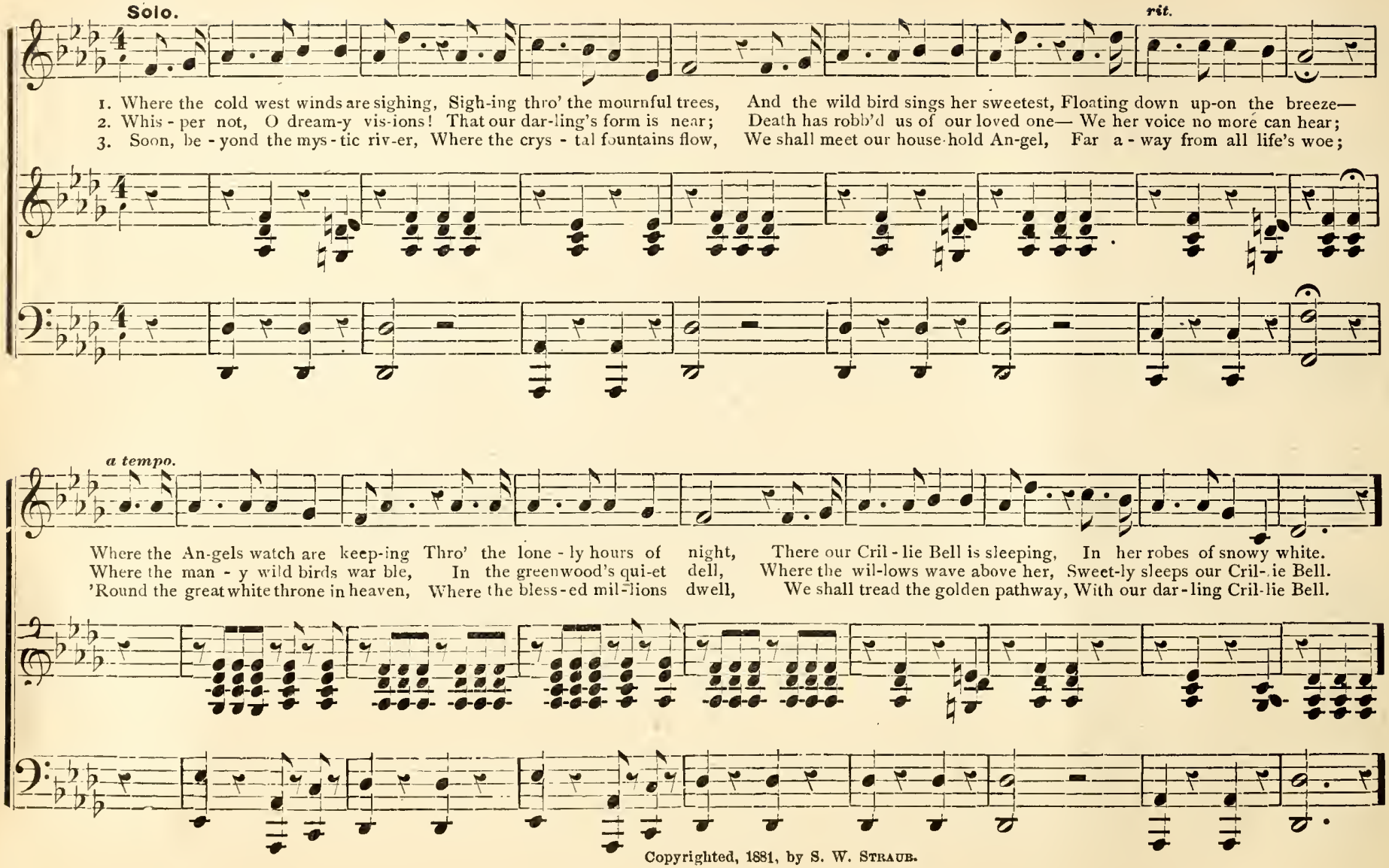
sun-shine and the shad-ows, In the sun-shine and the shad-ows, Hear the mur-mur, hear the mur-mur, of the brook's sweet song.

sun - shine and the shad - ows, Hear the mur-mur of the brook's sweet song, (sweet song.)

sun-shine and the shad-ows, In the sun-shine and the shad-ows, Hear the mur-mur, hear the mur-mur, of the brook's sweet song.

Crillie Bell.

D. O. Lantz. S. W. Straub.



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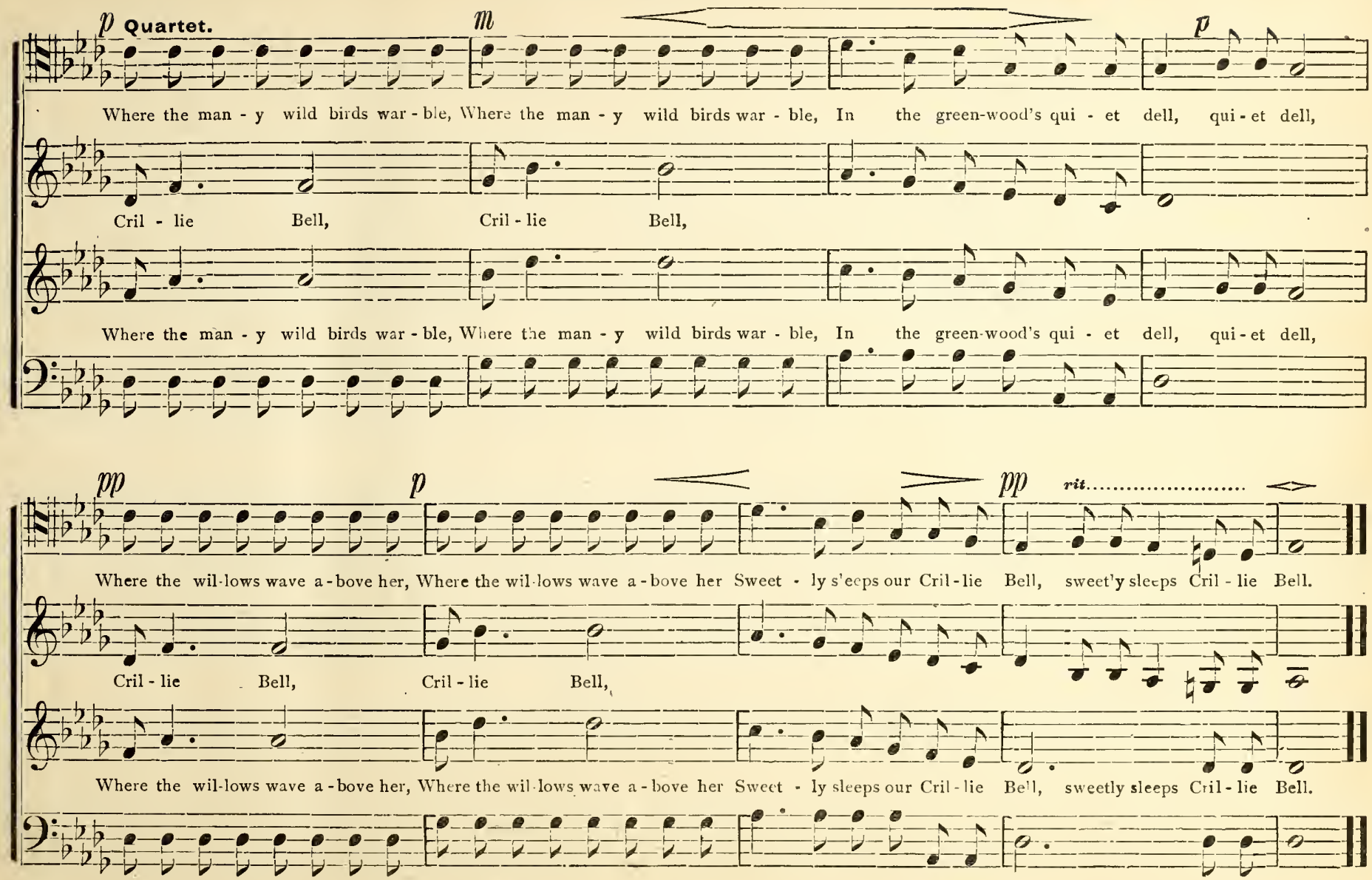
p Quartet.
m
p
Where the man - y wild birds war - ble, Where the man - y wild birds war - ble, In the green-wood's qui - et dell, qui - et dell,
Cril - lie Bell, Cril - lie Bell,
Where the man - y wild birds war - ble, Where the man - y wild birds war - ble, In the green-wood's qui - et dell, qui - et dell,
pp
p
pp
rit.
Where the wil-lows wave a - bove her, Where the wil-lows wave a - bove her Sweet - ly s'eeps our Cril - lie Bell, sweet'y sleeps Cril - lie Bell.
Cril - lie Bell, Cril - lie Bell,
Where the wil-lows wave a - bove her, Where the wil-lows wave a - bove her Sweet - ly sleeps our Cril - lie Bell, sweetly sleeps Cril - lie Bell.

Blows the Wind Merrily

James Lavallin.
Leggiero.

J. W. Ruggles.

1. Blows the wind mer - ri - ly o - ver the sea, Chas - ing and rac - ing the waves in its glee, Toss - ing the spray of the

2. Blows the wind mer - ri - ly, spreading the sails, Greet - ing and meet - ing the whis - per - ing gales, Strik - ing our ship in a

3. Blows the wind mer - ri - ly, wave up - on wave, Dash - ing and splashing; the o - cean may rave— Voice of the wa - ters, thy

CHORUS.

sil - ver - y foam, Help - ing our good ship on its course home. Blow mer - ry winds, mer - ry winds blow! We'll

frol - ick - some freak, Dip - ping her low till the stout tim - ber creak.

songs, ev - er free, When homeward I'm bound are dear - est to me. Blow mer - ry winds, blow..... We'll

soon see the friends we left long a - go. Blow, mer - ry winds, blow..... We'll soon see the friends we left long a - go.

soon see the friends we left long a - go. Blow, mer - ry winds, blow..... We'll soon see the friends we left long a - go.

SOFTLY SLEEP. (Serenade.)

SCHULTZ.

Andante. *p* *mf* *dim.*

1. Soft - ly sleep! in peace - ful pleas-ure, Now thy wea-ried eye-lids close; May some strain of heav'n-ly meas-ure Lull thy heart to calm re - pose.

2. Soft - ly sleep! oh! what can sev - er True af - fec-tion's con-stan - cy? Tho' those eyes should close for - ev - er, Ne'er should sleep my love for thee.

3. Soft - ly sleep! a bright - er mor-row Wake thee with its fresh'ning light; Wake to life undimm'd by sor - row, Peace be with thee, love, to - night.

Don't Slam the Gate.

S. W. Straub.

1. Now, Har-ry, pray don't laugh at me, But when you go so late,
3. 'Twas near-ly ten last night, you know, But now 'tis ver - y late—
5. For though it is all ver - y true, I wish that they would wait

8va

I wish you would be care-ful, dear, To nev - er slam the gate. For Bes - sy list - ens ev - 'ry night, And so does teas - ing Kate,
(We've talked about so ma - ny things;) Oh, do not slam the gate! For all the neigh-bors hear-ing it, Will say our fu - ture fate
To can-vass our af -. fairs —until— Well—pray don't slam the gate. At least not now. but by - and - by, When in "our home" I wait

8va

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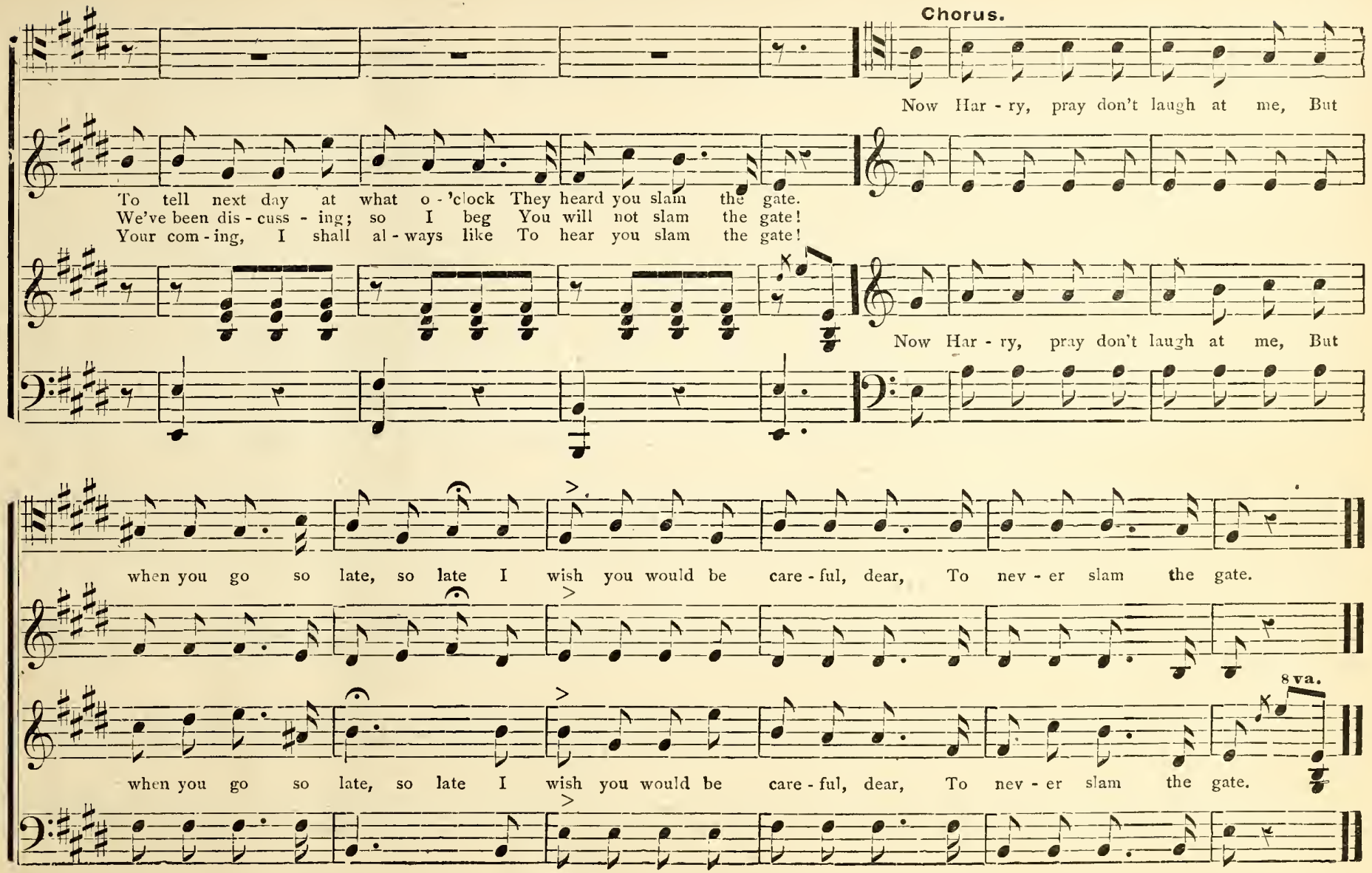
Chorus.
Now Har - ry, pray don't laugh at me, But
To tell next day at what o - 'clock They heard you slam the gate.
We've been dis - cuss - ing; so I beg You will not slam the gate!
Your com - ing, I shall al - ways like To hear you slam the gate!
Now Har - ry, pray don't laugh at me, But
when you go so late, so late I wish you would be care - ful, dear, To nev - er slam the gate.
8va.
when you go so late, so late I wish you would be care - ful, dear, To nev - er slam the gate.

Sleighing Glee.

E. P. McMurray.

Allegro. Animato.

1. A - way we go o'er the flee - cy snow, Our hearts no thought of sor - row know; But we laugh and sing in our

2. O joy - ous times, when our songs and rhymes Are min - gled in - to mer - ry chimes; While the moon - beams sparkle

joy and glee, Yes laugh and sing right mer - ri - ly, Then a - way, then a - way, then a - way we go With a

clear and bright, Our hap - py hearts are light, to - night. Then a - way, then a - way, then a - way we go, With a

laugh and a song o'er the flee-cy snow; We laugh and sing in our joy and glee, Yes, laugh and sing right mer - ri - ly.

laugh and a song o'er the flee-cy snow; While moonbeams sparkle so clear and bright, Our hap - py hearts are light to-night.

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Then a - way we go, o'er the flee - cy snow, we go. we go,

Then a - way we go o'er the flee - cy snow, a - way,..... a - way..... we go..... we go..... Then

Then a - way we go o'er the flee - cy snow, a - way..... we go..... we go..... Then

Then a - way we go, we go, we go

we go, we go, cres. ff Fine.

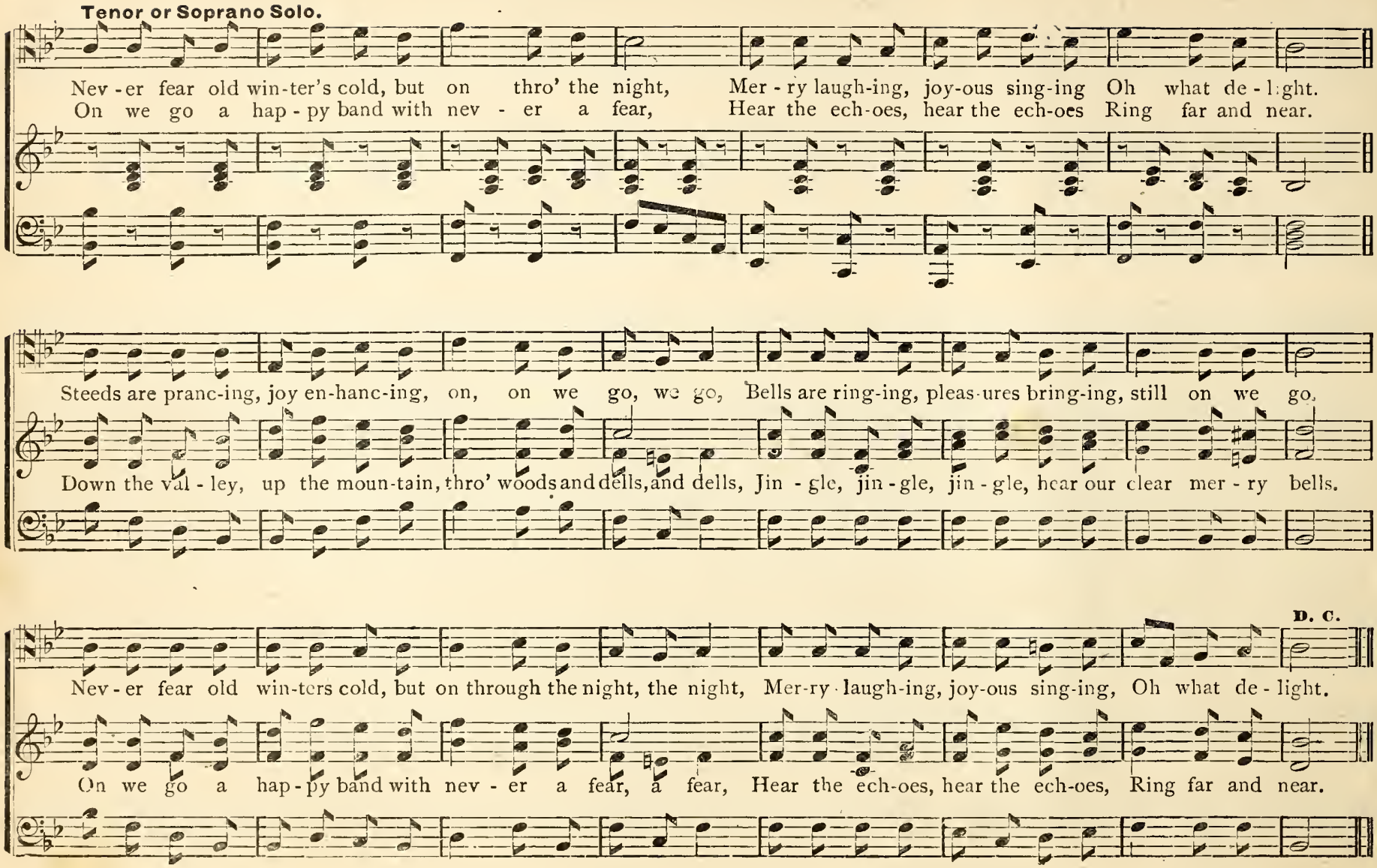
mer - ri - ly, mer - ri - ly on we go, we go..... we go..... Then mer - ri - ly on we go, we go.....

mer - ri - ly, mer - ri - ly on we go, we go..... we go..... Then mer - ri - ly on we go, we go.....

we go, we go,

Soprano Solo.

Steeds are prancing, joy enhancing, on, on, we go; Bells are ringing, pleasures bringing, still on we go.
Down the val-ley, up the mountain, thro' woods and dells, Jin - gle, jin - gle, jin-gle, hear our clear mer-ry bells.


Tenor or Soprano Solo.
Nev - er fear old win-ter's cold, but on thro' the night, Mer - ry laugh-ing, joy-ous sing-ing Oh what de - light.
On we go a hap - py band with nev - er a fear, Hear the ech-oes, hear the ech-oes Ring far and near.
Steeds are pranc-ing, joy en-hanc-ing, on, on we go, we go, Bells are ring-ing, pleas-ures bring-ing, still on we go.
Down the val - ley, up the moun-tain, thro' woods and dells, and dells, Jin - gle, jin - gle, jin - gle, hear our clear mer - ry bells.
D. C.
Nev - er fear old win-ters cold, but on through the night, the night, Mer-ry laugh-ing, joy-ous sing-ing, Oh what de - light.
On we go a hap - py band with nev - er a fear, a fear, Hear the ech-oes, hear the ech-oes, Ring far and near.

WHISTLING JOHN.

1. Whis tle sounding loud and clear, Laughter that I love to hear, Mar-bles rattling far and near, Must be John!
Out at el-bow, out at knee, Hat brim torn so woe-ful-ly, Turn him round and let me see If it's John.

2. Dim-ples in a rud-dy cheek, Eyes that sparkle so they speak, Turned-up nose reverse of meek, Yes 'tis John!
Yet this morning, clean and sweet, Speckless collar, hat complete, Trousers mended, down the street Whis-tled John.

3. "What's the matter with you, lad? Where's the hat-brim that you had? Whence came all these rents so sad? Answer, John!"
"Marbles." And he kicks his toe. "Breeches will wear out, you know; 'Knuckle-down' is all the go," Fal-ters John.

4. In his pockets go his hands, Looking foolish, there he stands. "S'pose you'll scold?" For stern commands Lin-gers John.
Catch-es mother's laughing eye, In a flash the kiss-es fly, And I hear as I pass by, "Bless you, John!"

Whistling Interlude.

Two octaves higher.

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Morning Song.

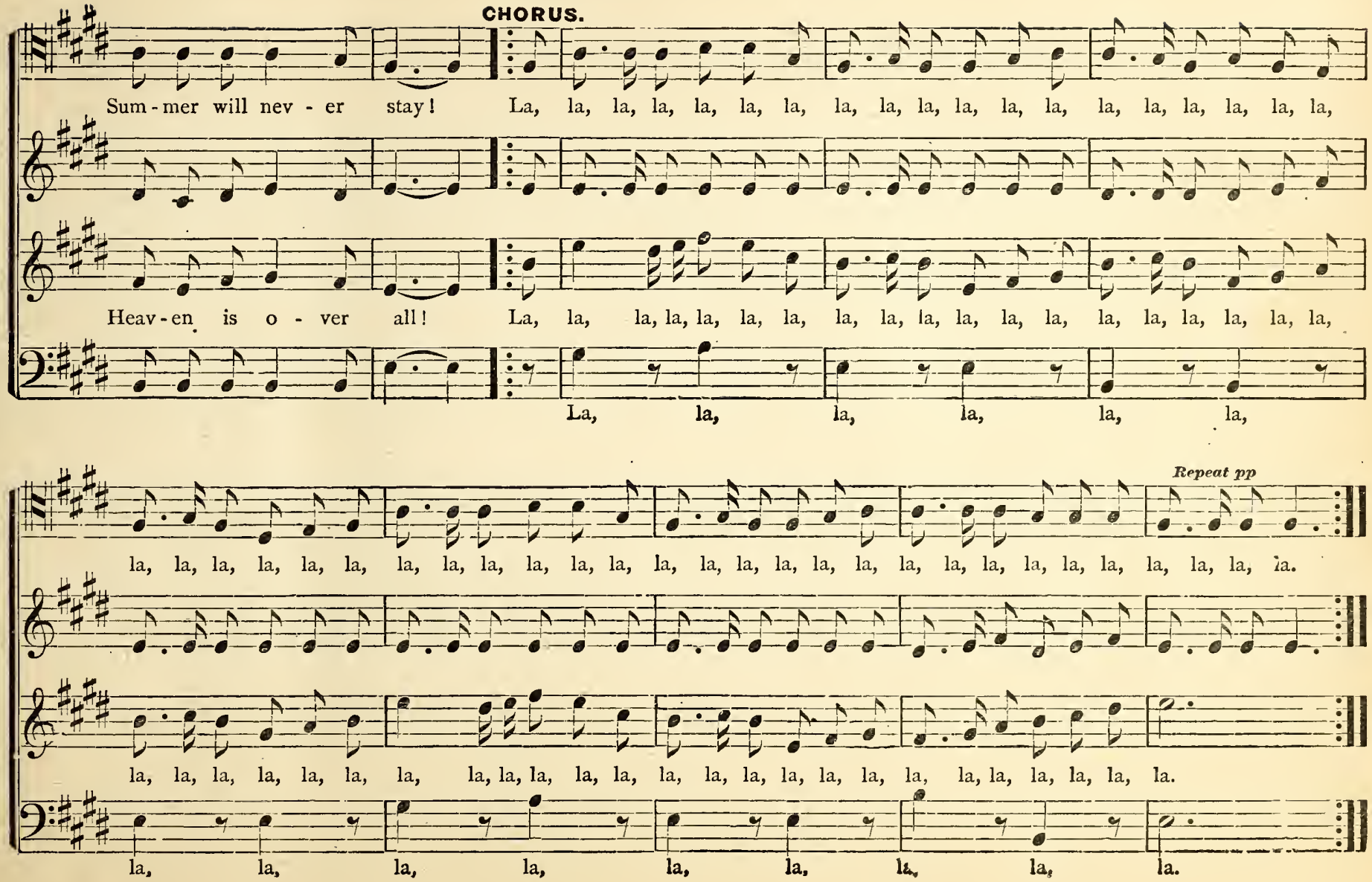
George Cooper. S. W. Straub.

1. Trill, bird, up in the ap-ple tree; Hum, bee, o-ver the rose; Laugh, brook, rip-ple in mel-o-dy; Sweet lit-tle buds un-

2. Gold wheat, rus-tle and swing a-gain; Cool wave, glit-ter and sigh; Soft breeze, mer-ri-ly sing a-gain, Un-der the deep blue

close! Wave, grass, out in the val-ley wide; Leap high, grass-hop-per gay; Dear flow'rs, nev-er one chal-ice hide;

sky! Play, lambs, out in the mead-ow now; Glad hearts, joy-ful-ly call; Bright sun, dim-ple the shad-ow now;


CHORUS.
Sum - mer will nev - er stay! La, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,
Heav - en is o - ver all! La, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,
La, la, la, la, la, la,
Repeat pp
la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la.
la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la.
la, la, la, la, la, la, la, la, la.

The School Among the Hills.

Mrs. E. A. H. Barnes. W. F. Werschkul.

1. There's a bright and sun - ny pic - ture That comes back to me to-day, Stand-ing out from oth - er beau - ties Mem-'ry sheds up - on my way; And it thrills my heart with glad-ness, Like a song of old - en times, And my
2. 'Tis a schoolhouse, brown and low-ly, Nes - tled close a-mong the hills, And I catch the scent of clov - er As a rob - in gai - ly trills; And a doz - en hap - py chil-dren Gath-er 'round a teach-er there, Ea - ger
3. Ma - ny years their joy and sor - row, Light and shade al - ter-nate cast, But I find they cast no shad - ow O'er those pic - tures of the past; And there's nought that seem-eth fair - er Than that ear - ly Sum-mer day, When to

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Chorus. *a tempo.*

Rall.

O give me back those hap-py days,

life re-sounds and vi-brates Like the bells in wed-ding chimes.
faced, they bring her flow - ers, Blue for - get - me - nots so fair.
me, their young child-teacher, Chil-dren brought the flow'rs of May.

O give me back those hap - py days, So

O give me back those hap-py days,

So full of pure de-light, of pure de-light, Their mem'ry cheers me o'er and o'er, And makes my joys more bright.

full of pure de-light, Their mem - 'ry cheers me o'er and o'er,

So full of pure de-light, Their mem'ry cheers me o'er and o'er, And makes my joys more bright

The Brave Old Oak.

S. W. S.

Maestoso.

1. A song to the oak, the brave old oak Who hath ruled in the greenwood long; Here's health and re-nown to his

2. In days of old, when the Spring with cold Had brightened his branches gray, Thro' the grass at his feet crept the

3. He saw the rare times, when the Chistmas Chimes Was a mer - ri - er sound to hear; When the squire's wide hall, and the

p *Agitato.*

broad green crown, And his fif - ty arms so strong. There is fear in his crown, when the sun goes down, And the

maid - en sweet To gath - er the dew of May. And on that bright day, to the re - beck gay, They all

cot - tage small, Were all filled with mer - ry cheer. Now gold hath the sway, which we all o - bey, And a

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rit. . . . . . *a tempo.* *f*

fire in the west fades out, And he showeth his might on a wild mid-night, When the storm thro' his branches shout.

frollicked with lovesome swains; They are gone, they are dead, in the church yard laid, But the tree, it still re - mains.

f

ruth - less king is he; But he nev - er shall send our an-cient friend To be tossed on the storm-y sea.

Chorus. *Sostenuto.*

A song, a song, A song for the oak, the brave old oak, Who hath ruled in the green-wood long.

A song, a song..... a song, A song for the oak, the brave old oak, Who hath ruled in the green-wood long.

Remember the Dear Ones at Home.

Maria. S. W. Straub.

1. Re-mem-ber the dear ones at home, Be true to the loved ones, be true, O while you are tempted by wrong, They're
2. O think of the dear ones at home, Be - fore the red gob - let you take: May be 'tis a charm that could stay The
3. Re-mem-ber the dear ones at home, There's none you would torture or grieve, Then turn from the wine cup a - way, O

Slower.

watch-ing and praying for you; You know in the cup there is woe, There's crime, there is an-guish and shame; Oh,
hand from the dreadful mis-take; Tho' spark-ling the drink that you crave, Be true to your promise, be true, Oh,
go while you no-bly may leave; Don't touch it, 'twill sure-ly en-snare, There's sor - row and death 'neath the foam, Oh,

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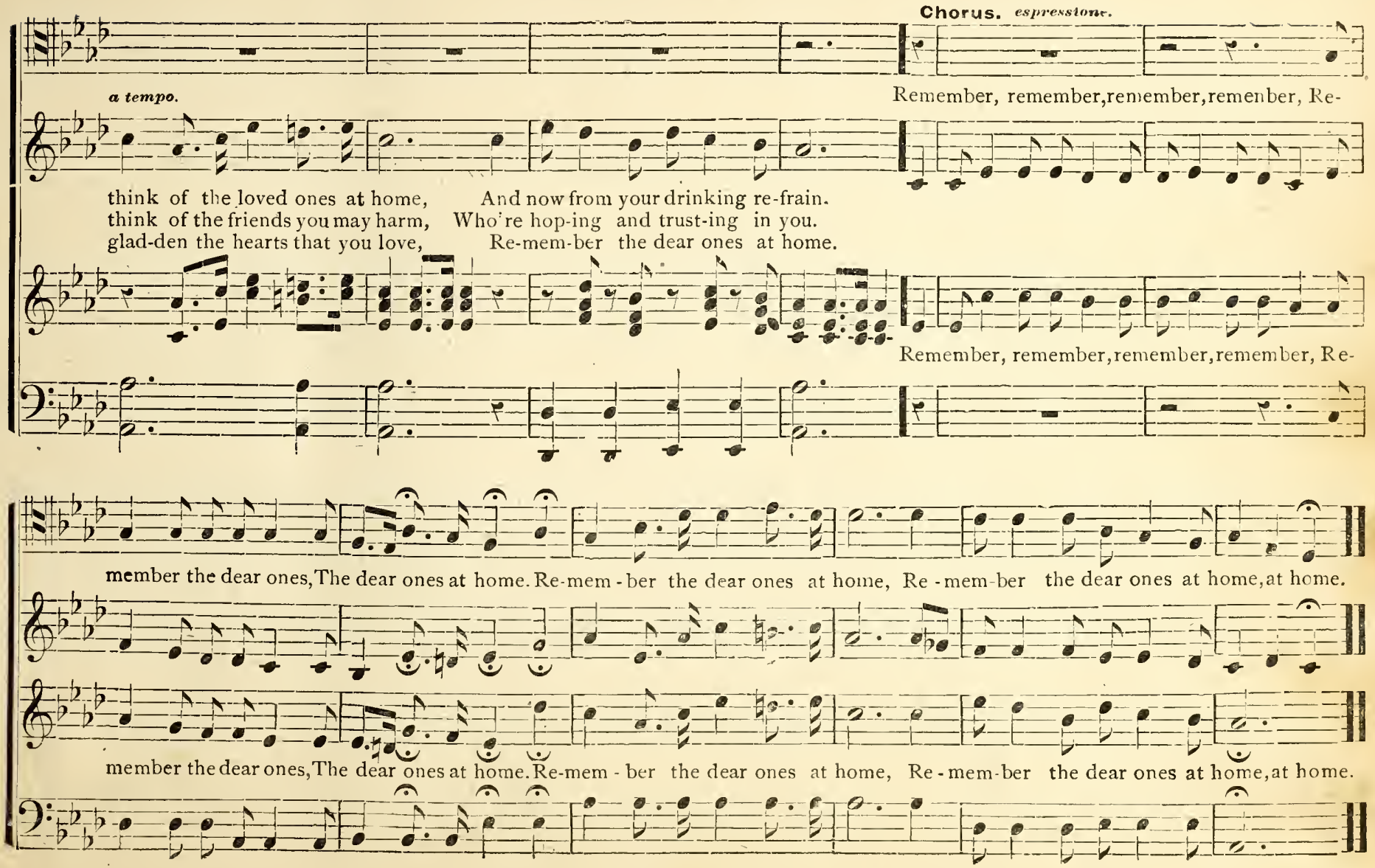
Chorus. espressione.
a tempo.
Remember, remember, remember, remember, Re-
think of the loved ones at home, And now from your drinking re-frain.
think of the friends you may harm, Who're hop-ing and trust-ing in you.
glad-den the hearts that you love, Re-mem-ber the dear ones at home.
Remember, remember, remember, remember, Re-
member the dear ones, The dear ones at home. Re-mem-ber the dear ones at home, Re-mem-ber the dear ones at home, at home.
member the dear ones, The dear ones at home. Re-mem-ber the dear ones at home, Re-mem-ber the dear ones at home, at home.

Winter Time.

* * *

Marian.
Quartet.

Allegreto.

1. A - gain has come the win-ter-time, A - gain the win - try breez-es blow; The for-est gray has dropped his crown, The

2. A wel-come fire greets all a-round, The lamps are light - ed in the hall; And mer-ry fac - es here and there Are

3. Good cheer to one, good cheer to all, 'Tis hap-py home where hearts are true; When love the so - cial bond u-nites, And

Slower.

brooklet too, has ceased to flow; The autumn fruit is gather'd home, (gathered home,) The birds have sought a milder clime, (mild-er clime;)

danc-ing gai - ly on the wall; The evening meal each guest invites, (guest invites,) Now free from toil and anxious care, (anxious care,)

all the hallowed vows renew; Not palace, hall, nor cottage walls, (cottage walls,) A - lone can fill the heart with joy, (heart with joy,)

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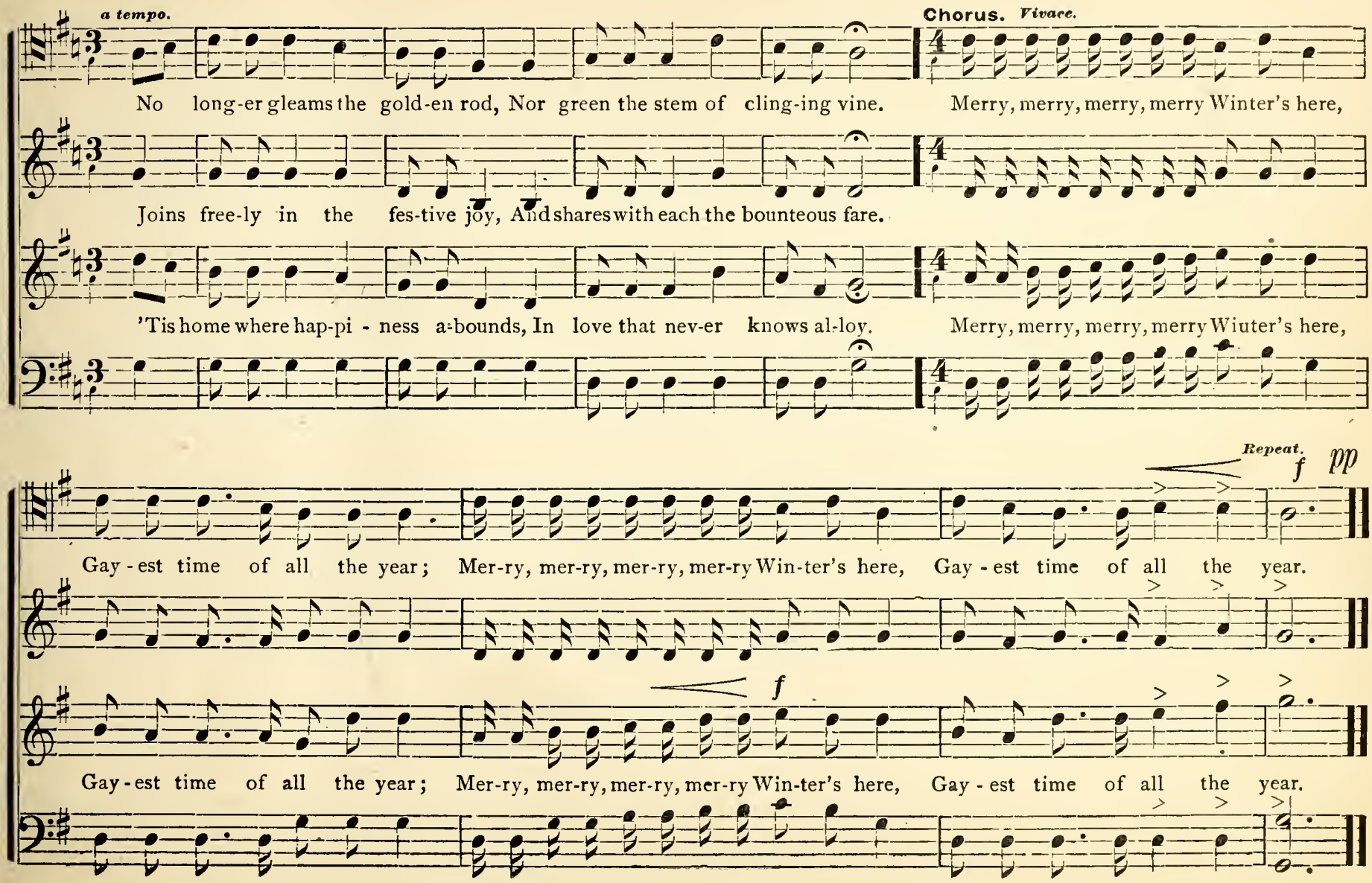
a tempo.
Chorus. Vivace.
No long-er gleams the gold-en rod, Nor green the stem of cling-ing vine.
Merry, merry, merry, merry Winter's here,
Joins free-ly in the fes-tive joy, And shares with each the bounteous fare.
'Tis home where hap-pi - ness a-bounds, In love that nev-er knows al-loy.
Merry, merry, merry, merry Wiuter's here,
Repeat.
f
pp
Gay - est time of all the year; Mer-ry, mer-ry, mer-ry, mer-ry Win-ter's here, Gay - est time of all the year.
f
Gay - est time of all the year; Mer-ry, mer-ry, mer-ry, mer-ry Win-ter's here, Gay - est time of all the year.

The Woods.

Translated by Maria Straub.

Arr. for this work by S. W. S.

f *pp* *echo* * *f* *pp* *echo* *f* *pp* *echo.* *f* *pp* *echo.*

1. The woods, the woods, the woods, the woods, With-in the fresh green woods, The woods, the woods where ech - o rings, Where

2. The world, the world, the world, the world, The great, the great wide world; The world, the world is our great tent, Is

f *pp* *echo.* *f* *p echo.*

ech - o rings, The woods where echo rings, The woods where echo rings, I heard mer-ry song and the sound of horn, I

our great tent, The world is our great tent, The world is our great tent, And sing-ing we wan - der as rings our song And

Quartet out of sight *

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f *pp* echo.

heard mer - ry song and the sound of horn; How cheer - y the for - est at eve and morn, How

sing - ing, we wan - der as rings our song, The for - est, the val - ley, the hill - side along, The

f *ff* *pp* echo.

cheer - y the for - est at eve and morn. Hal-loo, hal-loo, hal - loo, hal-loo, Hal loo, hal-loo, hal-loo, Hal - loo, hal-loo, hal-loo.

for - est the val-ley and hillside along. Hal-loo, hal-loo, hal - loo, hal-loo, Hal - loo, hal-loo, hal-loo, Hal - loo, hal-loo, hal loo.

Morning Will Come.

Maria Straub. S. W. Straub.

Quartet.

1. Watch-er a - lone by the glim-mer-ing ray, Anx-ious-ly wait - ing the com-ing of day,

2. Hid-den the moon and the stars out of sight, Blend-ed the shad - ows and drear-y the night;

3. Tho' o,er the sun - light the shad ows may crowd, Light is still beam - ing a - bove the dark cloud;

4. Watch-man be true to the sta-tion you hold, Day-light her beau - ties will ev - er un - fold;

Sure-ly as fad - ed the beau-ti-ful sun, Morn-ing, bright morn - ing, fair morn-ing will come.

Trav-el-er wear - i-ly go-ing a - long, Morn-ing, fair morn - ing, will greet you e'er long.

See o'er the hill - tops the beau-ti-ful dawn, Soon a - gain, soon a - gain com-eth the morn.

Sure-ly as fad - eth the beau-ti-ful sun, Morn-ing, bright morn - ing, fair morn-ing will come.

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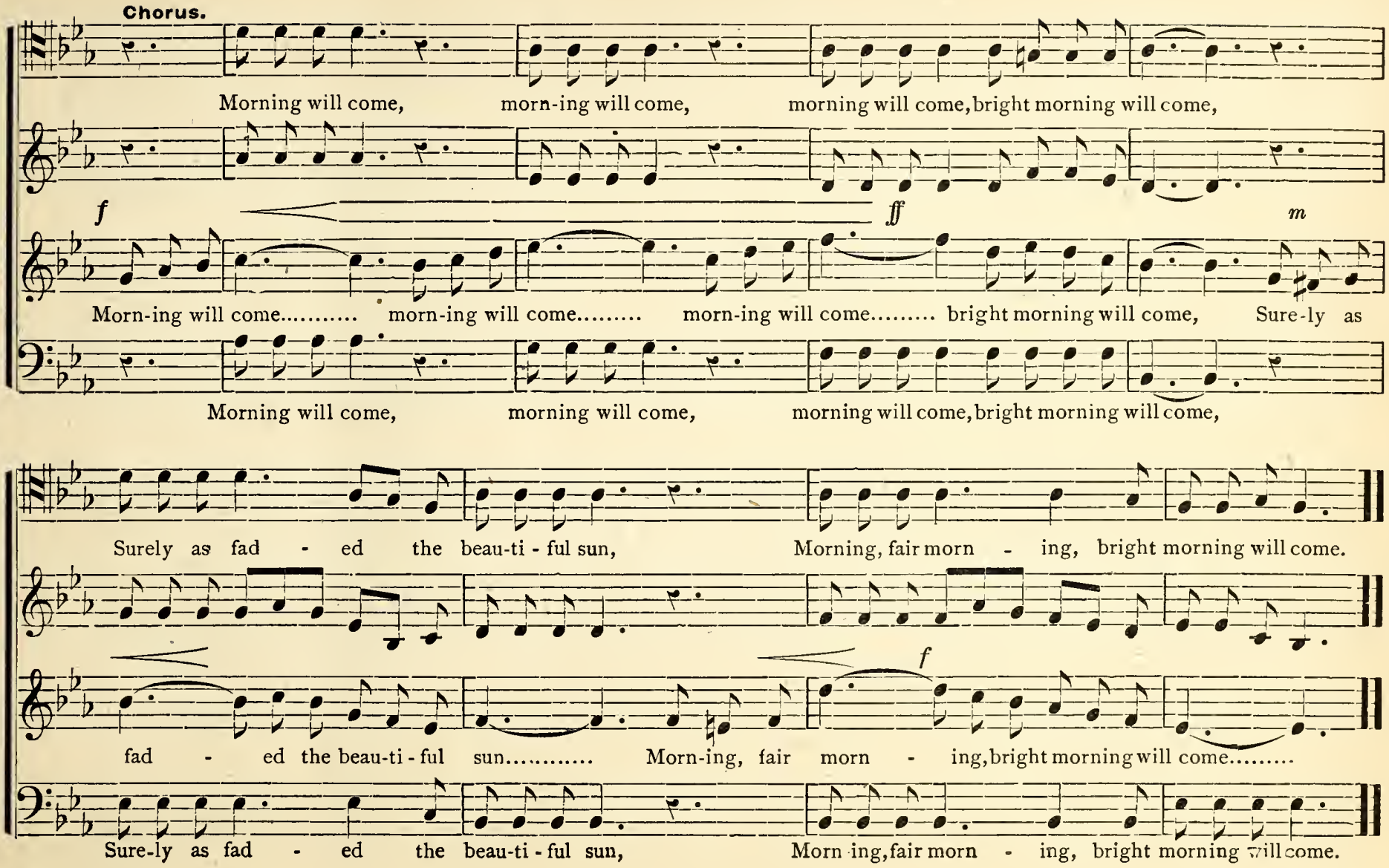
Chorus.
Morning will come, morn-ing will come, morning will come, bright morning will come,
f
ff
m
Morn-ing will come..... morn-ing will come..... morn-ing will come..... bright morning will come, Sure-ly as
Morning will come, morning will come, morning will come, bright morning will come,
Surely as fad - ed the beau-ti - ful sun, Morning, fair morn - ing, bright morning will come.
f
fad - ed the beau-ti - ful sun..... Morn-ing, fair morn - ing, bright morning will come.....
Sure-ly as fad - ed the beau-ti - ful sun, Morn ing, fair morn - ing, bright morning will come.

The Old Song.

Mrs. B. F. Griffeth.

con espressione. *cres.*

1. Oh, sing a - gain that dear old strain My moth - er sang to me,

2. The sun - set low in pur - ple glow, Crept o'er the sand - ed floor;

3. But gold - en gleams of hal - lowed themes Will lin - ger to the last;

p

When ho - ly rays of ear - ly days Gleamed thro' our thres - hold tree.

The sto - ry long the dear old song, Be - side that oak - en door.

I cher - ish still with sa - cred thrill, The old song of the past.

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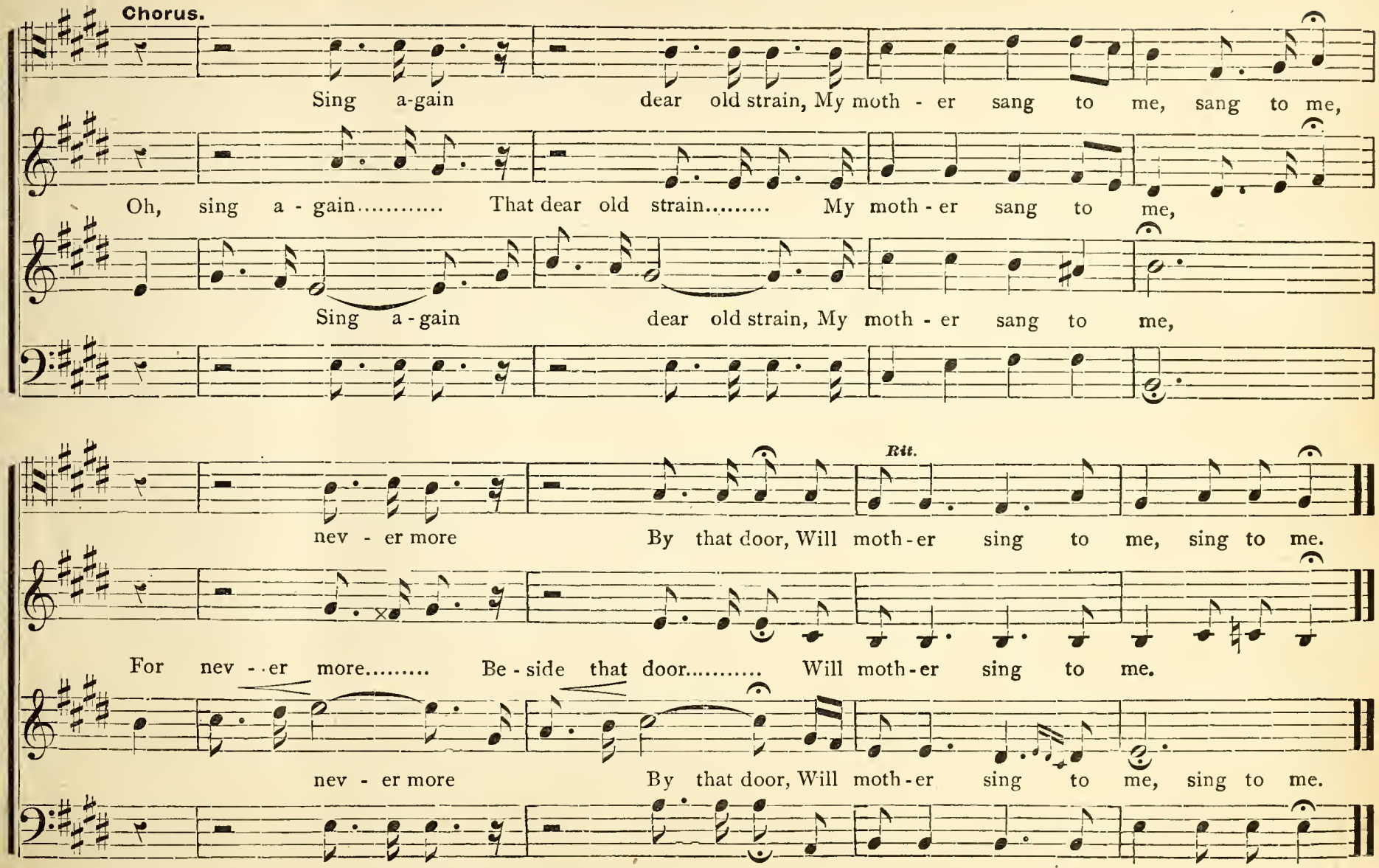
Chorus.
Sing a-gain dear old strain, My moth - er sang to me, sang to me,
Oh, sing a - gain..... That dear old strain..... My moth - er sang to me,
Sing a - gain dear old strain, My moth - er sang to me,
Rit.
nev - er more By that door, Will moth - er sing to me, sing to me.
For nev - er more..... Be - side that door..... Will moth - er sing to me.
nev - er more By that door, Will moth - er sing to me, sing to me.

Come to the Mountain.

Geo. B. Chase.

Allegretto.

1. Oh, come to the moun-tain, there's free - dom and health, Un-known to the dwell-ings of splen-dor and wealth,

2. Oh, come to the moun-tain, the first blush of day, Shall lead us a - far from the val - ley a - way,

3. There bright life and lib - er - ty e'er may be found, The spir - it of free-dom seen hov - er - ing round,

There's joy on the hill when the mer - ry winds blow, That ne'er can be found in the val - ley be - low,

With bu - gle and spear, we the moun-tain will climb, Where men walk with na - ture in grand-uer sub - lime,

The cham-ois are bound-ing in in - no - cent glee, There's joy on the moun-tain then come there with me,

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f **Chorus,**

Come where the wild birds are sing - ing their glee, Oh, come to the moun-tain to the moun-tain with me;

Come, come, come, come, Oh, come to the moun - tain with me.....

Come where the wild birds are sing - ing their glee, Oh, come to the moun tain to the moun-tain with me;

After last verse repeat pp.

Come where the wild birds are sing - ing their glee, Oh, come to the moun-tain to the moun-tain with me.

Wild birds are sing - ing their glee, with me.....

Come where the wild birds are sing - ing their glee, Oh, come to the moun-tain to the moun-tain with me.

Come to the Wild-Wood.

Mary A. Straub. T. Martin Towne.

Allegro.

1. Come to the wild - wood, Come in your glee, Here in the for - est Hap-py are we; Come from the cit - y,

2. Come to the wild - wood, Na - ture is gay; Mu - sic is ring - ing, Glad is the day; Song birds are joy - ous,

3. Come to the wild - wood, Wel-come to - day; Breez-es will sweep your Cares far a - way; Na - ture in-vites you,

Make no de - lay, Come, come a - way, a - way.

CHORUS.

Come a - way and leave dull care behind, Come a - way and

Fragrant the air, Beau-ti - ful earth is fair.

Come at her call, Hap-py good cheer to all.

Come a - way and leave dull care behind, Come a - way and

here a welcome find; Here is joy and health for you and me, In the for - est, free,

here a welcome find; Here is joy and health for you and me, In the for - est, free,

here a welcome find; the for - est free,

Here is joy and health for you and me, In the for - est, free. est, free.

Here is joy and health for you and me, In the for - est, free. est, free.

the for - est, free. the for - est, free.

Roll On, Mississippi.

Maria Straub. S. W. Straub.

Maestoso. 1st Tenor may be sung by Altos.

1. Roll on, roll on thou might - y stream, Roll on - ward ev - er wa - t'ry sheen; Roll on, roll on in maj - es - ty, Flow

2. O wondrous stream, roll on, roll on, And man - y treas - ures bear a - long; From na - tive shore to foreign strand, Bear

3. Flow on, flow on ma - jes - tic tide, Flow on in - to the o - cean wide; Far as thy wa - ters spread the sea, May

on in grand-eur to the sea. 'Neath win-ter's shades and sum-mer's sun, For a - ges has thy course been run; From

thou the rich - es of our land. Roll on, for nought may stay thy pow'r, In-creas'd by storm and flood and show'r; Proud

freedom's blessings scat - tered be; While oth - er streams thy bor - ders lave, Thy rip - ples swell the o - cean wave; Roll

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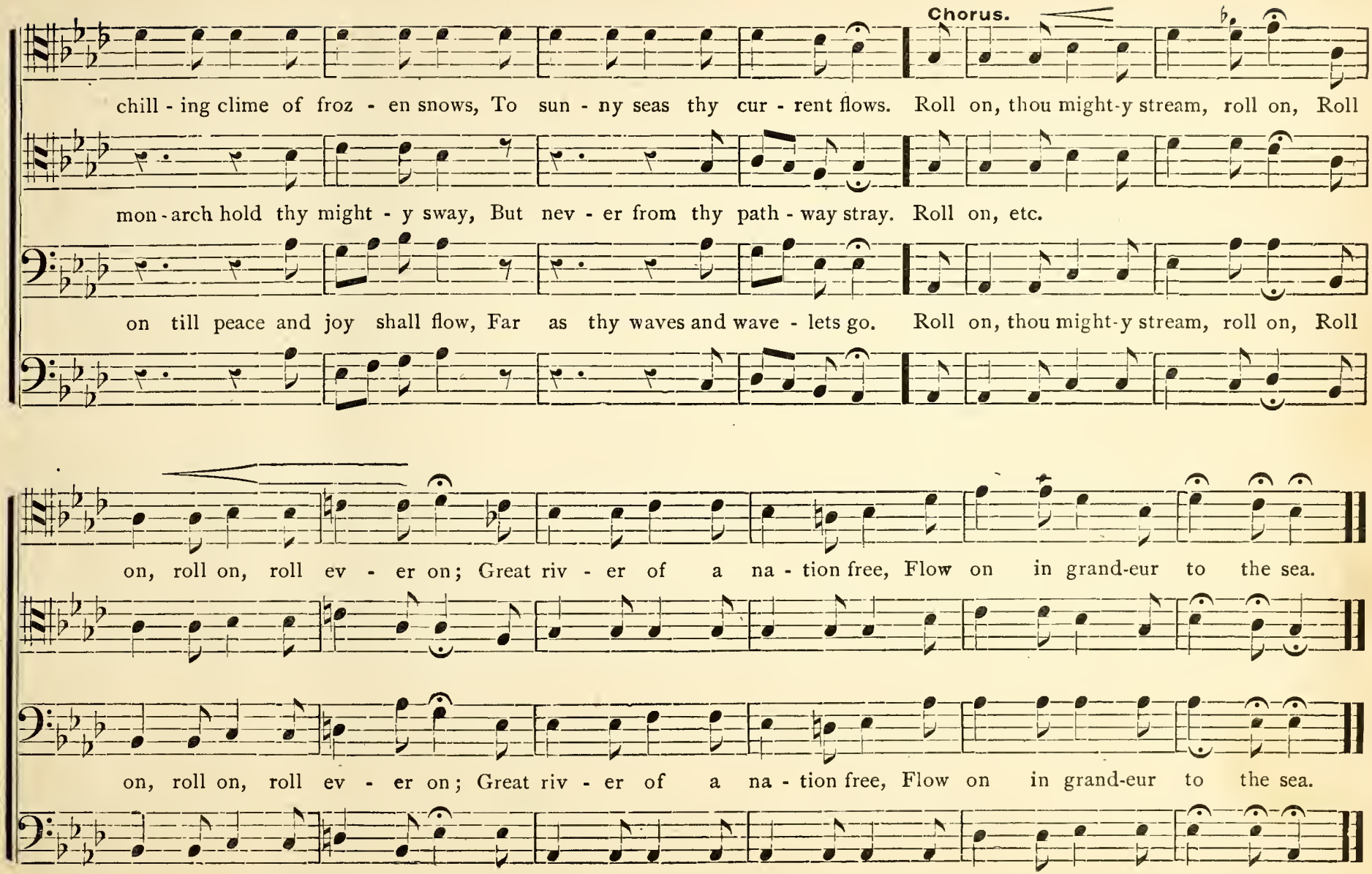
Chorus.
chill - ing clime of froz - en snows, To sun - ny seas thy cur - rent flows. Roll on, thou might-y stream, roll on, Roll
mon - arch hold thy might - y sway, But nev - er from thy path - way stray. Roll on, etc.
on till peace and joy shall flow, Far as thy waves and wave - lets go. Roll on, thou might-y stream, roll on, Roll
on, roll on, roll ev - er on; Great riv - er of a na - tion free, Flow on in grand-eur to the sea.
on, roll on, roll ev - er on; Great riv - er of a na - tion free, Flow on in grand-eur to the sea.

A Flower from Mother's Grave.

Moderato.

Harold B. Adams.

1. I've a cas - ket at home that is filled with pre-cious gems, I have pic - tures of friends dear to me; I have
2. In that green qui - et place where they laid her down to sleep, Close be - side the old home she's at rest; And the

trink - ets so rare that came man - y years a - go From the far dis-tant homes a - cross the sea; But there's one lit - tle treas-ure that I
low sa-cred mound is enshrined with-in my breast, By the sweet ties of love for - ev - er blest; In the still si - lent night I oft - en

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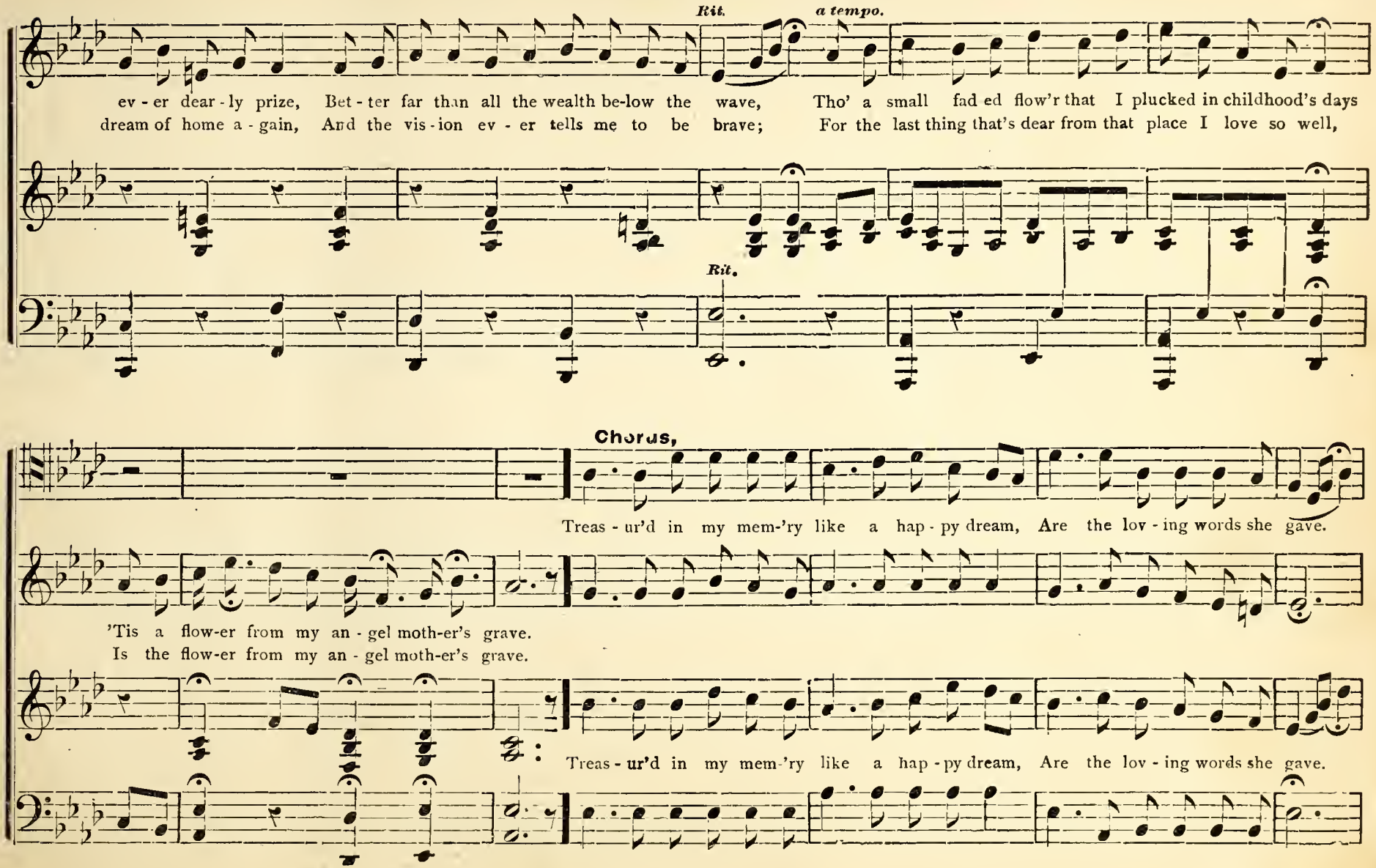
Rit.
a tempo.
ev - er dear - ly prize, Bet - ter far than all the wealth be-low the wave, Tho' a small fad ed flow'r that I plucked in childhood's days
dream of home a - gain, And the vis - ion ev - er tells me to be brave; For the last thing that's dear from that place I love so well,
Rit.
Chorus,
Treas - ur'd in my mem-'ry like a hap - py dream, Are the lov - ing words she gave.
'Tis a flow-er from my an - gel moth-er's grave.
Is the flow-er from my an - gel moth-er's grave.
Treas - ur'd in my mem-'ry like a hap - py dream, Are the lov - ing words she gave.

A Flower from Mother's Grave—Concluded.

And my heart fond - ly clings to the dry and with - er'd leaves, 'Tis a flow - er from my an - gel moth - er's grave.....

And my heart fond - ly clings to the dry and with - er'd leaves, 'Tis a flow - er from my an - gel moth - er's grave.....

A Song of Labor.

Maestoso.

B. F. Griffeth.

1. Whom shall we call our he - roes? To whom our praises sing? The pampered child of for - tune? The ti - tled lord or king?

2. For ma - ny bar - ren a - ges, Earth hid her treas-ures deep; And all her gi - ant forc - es Seemed bound as in a sleep.

3. The Grand Al-might-y Build - er, Who fashioned out this earth, Hath stamped his seal of hon - or On la - bor, from her birth.

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They live by oth - er's la - bor, Take all and noth-ing give; The no-blest types of man - hood, Are they who work to live.

Then la-bor's "An - vil Cho - rus" Broke on the start-led air, And lo! the earth in rap - ture Laid all her treas-ures bare.

In ev - 'ry an - gel flow - er That blos-soms from the sod, Be-hold, the mas-ter touch - es The hand - i-work of God!

Chorus. *f*

Then hon - or to our work-men, Our hard - y sons of toil; The he - roes of the work-shop, And monarchs of the soil!

Then hon - or to our work-men, Our hard - y sons of toil; The he - roes of the work-shop, And monarchs of the soil!

Onward! O'er the Prairies Wide.

Maria Straub. *Allegretto.* Mercadante.

1. Onward! o'er the prair-ies wide, Onward! o'er the roll-ing stream, Onward, onward moves the tide, Soon to catch the mountain's

2. Onward! on-ward to the sea, On-ward! near the gold-en shore, On-ward, 'tis a coun-try free, Seek for you the good in

gleam; West-ward leads the guiding star, Of the youthful and the brave, Cherished homes behind them far, Are a - lone for old and

store; Onward where your star may guide, Stir the soil and plant the seed, Fertile vale or mountain side, May for you a treas-ure

grave; Fortune blos-soms as the rose, For the ar-dent pilgrim's hand, All with milk and honey flows, In the far off promised land.

ad lib.

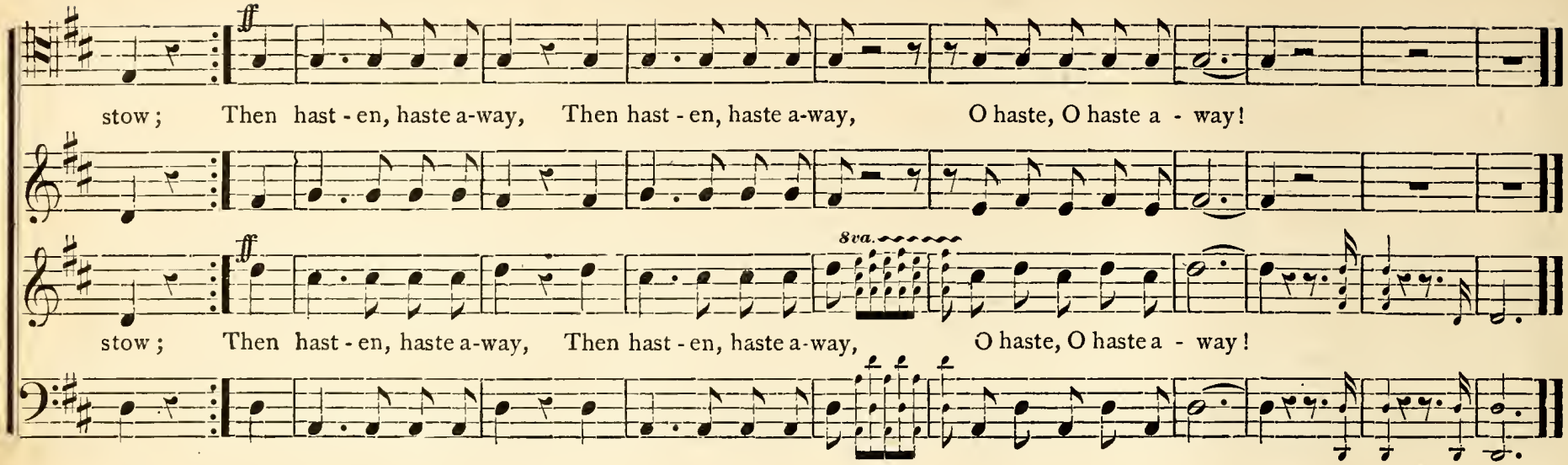
yield; Thorn and thistle dis-ap-pear, When invades the sturdy plow, 'Mong the vales and fountains clear, Seek a home with others now.

Chorus. *ff*

Then a-way! away o'er prairies wide, O'er swelling, rushing streams they go, Surely who would wait when fortune fair her riches shall be-

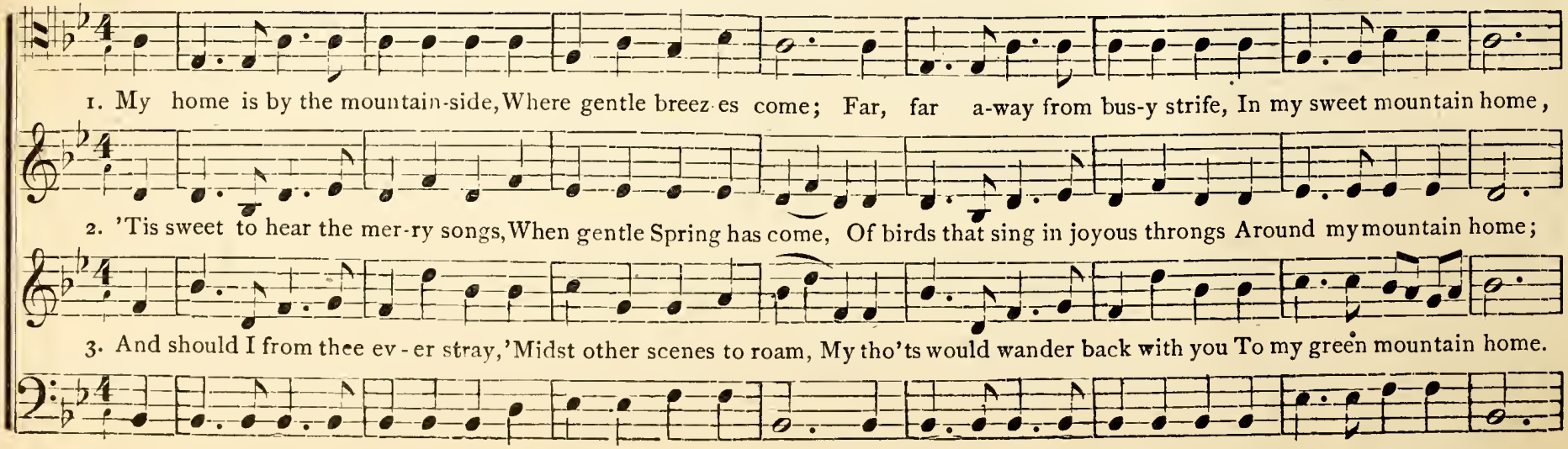
Then a-way! away o'er prairies wide, O'er swelling, rushing streams they go, Surely who would wait when fortune fair her riches shall be-

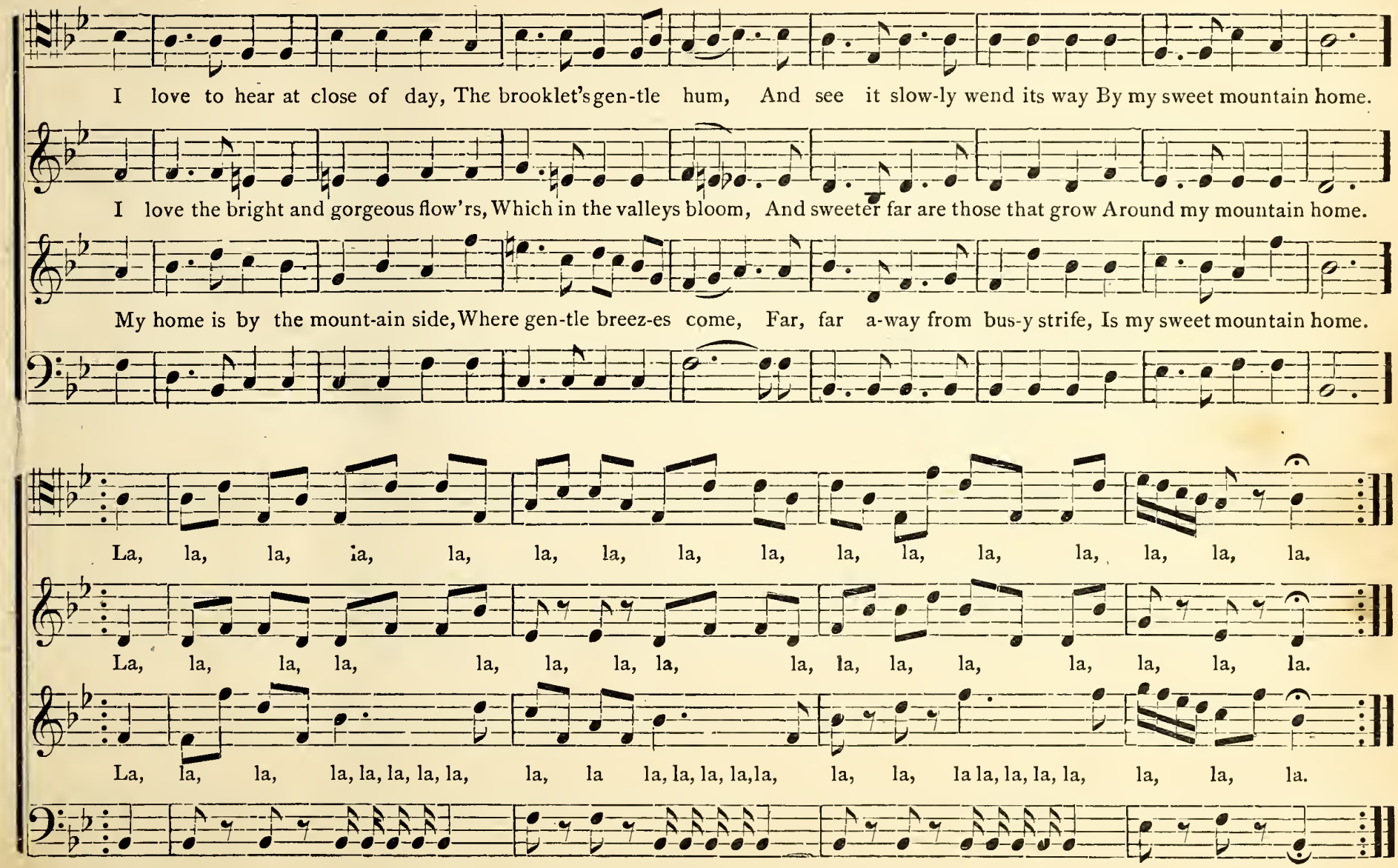
Onward! O'er the Prairies Wide—Concluded.



My Mountain Home.

C. E. W. Frank M. Davis.





I love to hear at close of day, The brooklet's gen-tle hum, And see it slow-ly wend its way By my sweet mountain home.

I love the bright and gorgeous flow'rs, Which in the valleys bloom, And sweeter far are those that grow Around my mountain home.

My home is by the mount-ain side, Where gen-tle breez-es come, Far, far a-way from bus-y strife, Is my sweet mountain home.

La, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la.

La, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la.

La, la, la, la, la, la, la, la, la, la la, la, la, la, la, la, la, la, la, la, la.

Freedom's Song.

(For Fourth of July.)

Maria. S. W. S.

Maestoso.

1. Wake the song, 'tis free - dom's day, Proud - ly swell the na - tion's lay; Loud - ly sound from shore to shore,

2. Hail the day of ju - bi - lee, Birth-day of our lib - er - ty! In each loy - al heart and true,

3. Thro' a na - tion's hopes and fears, In the change of cir - cling years— Still sur-vives fair free-dom's land,

Min-gled voice and can-non's roar. Cel - e - brate a na - tion born, Wel - come then the glo-rious morn,

Glows the pa - triot fire a - new. Free-men of a free-man's soil, Leave their la-bor and their toil,

Bor-dered by two o-ceans' strand. May her ban - ner ev - er wave O'er a peo - ple no - ble, brave;

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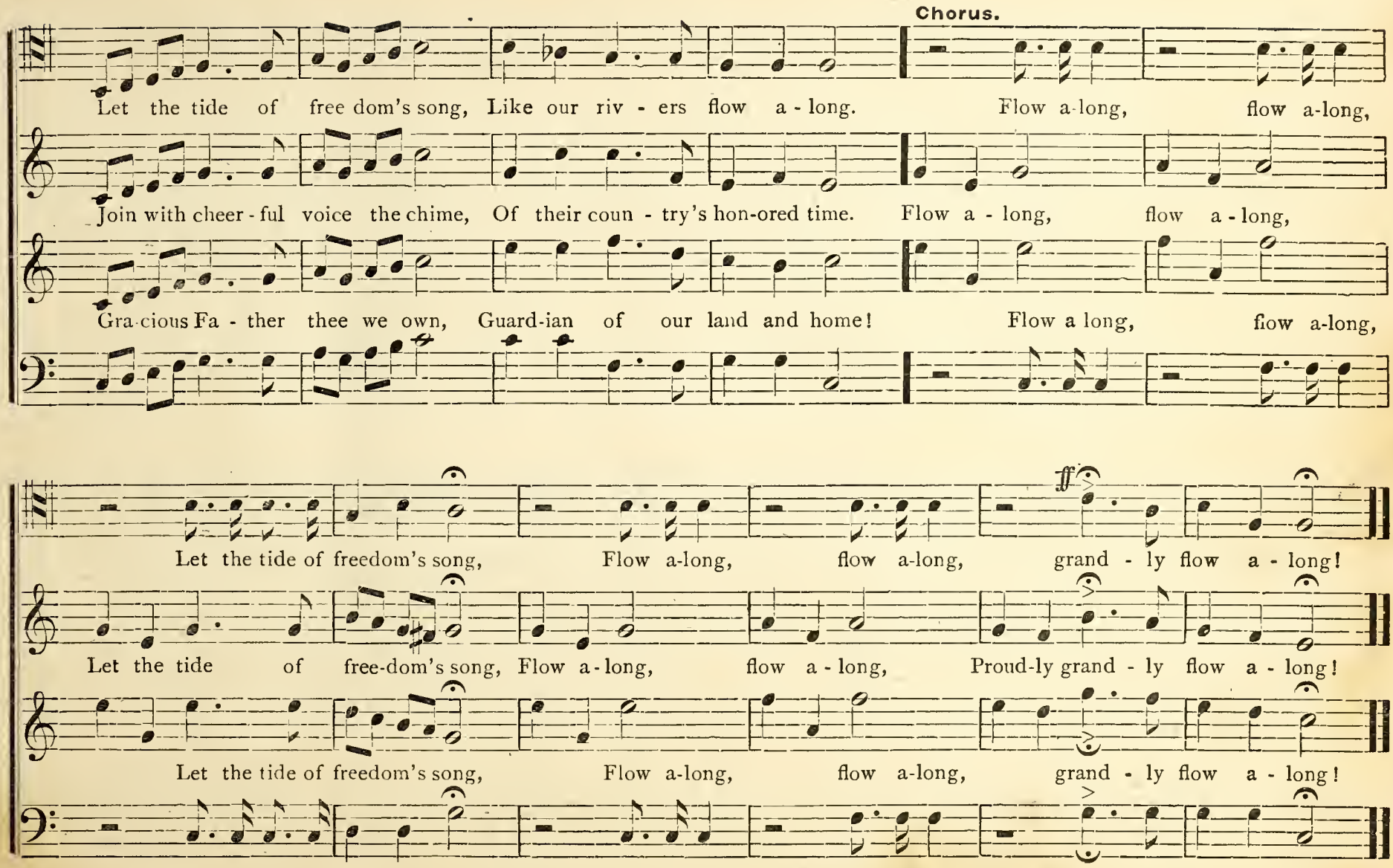

Chorus.
Let the tide of free dom's song, Like our riv - ers flow a - long. Flow a-long, flow a-long,
Join with cheer - ful voice the chime, Of their coun - try's hon-ored time. Flow a - long, flow a - long,
Gra-cious Fa - ther thee we own, Guard-ian of our land and home! Flow a long, flow a-long,
Let the tide of freedom's song, Flow a-long, flow a-long, grand - ly flow a - long!
Let the tide of free-dom's song, Flow a - long, flow a - long, Proud-ly grand - ly flow a - long!
Let the tide of freedom's song, Flow a-long, flow a-long, grand - ly flow a - long!

Oh, Yah! Aind Dot Fine?

Thos. P. Westendorf. Geo. W. Persley, by per.

He,

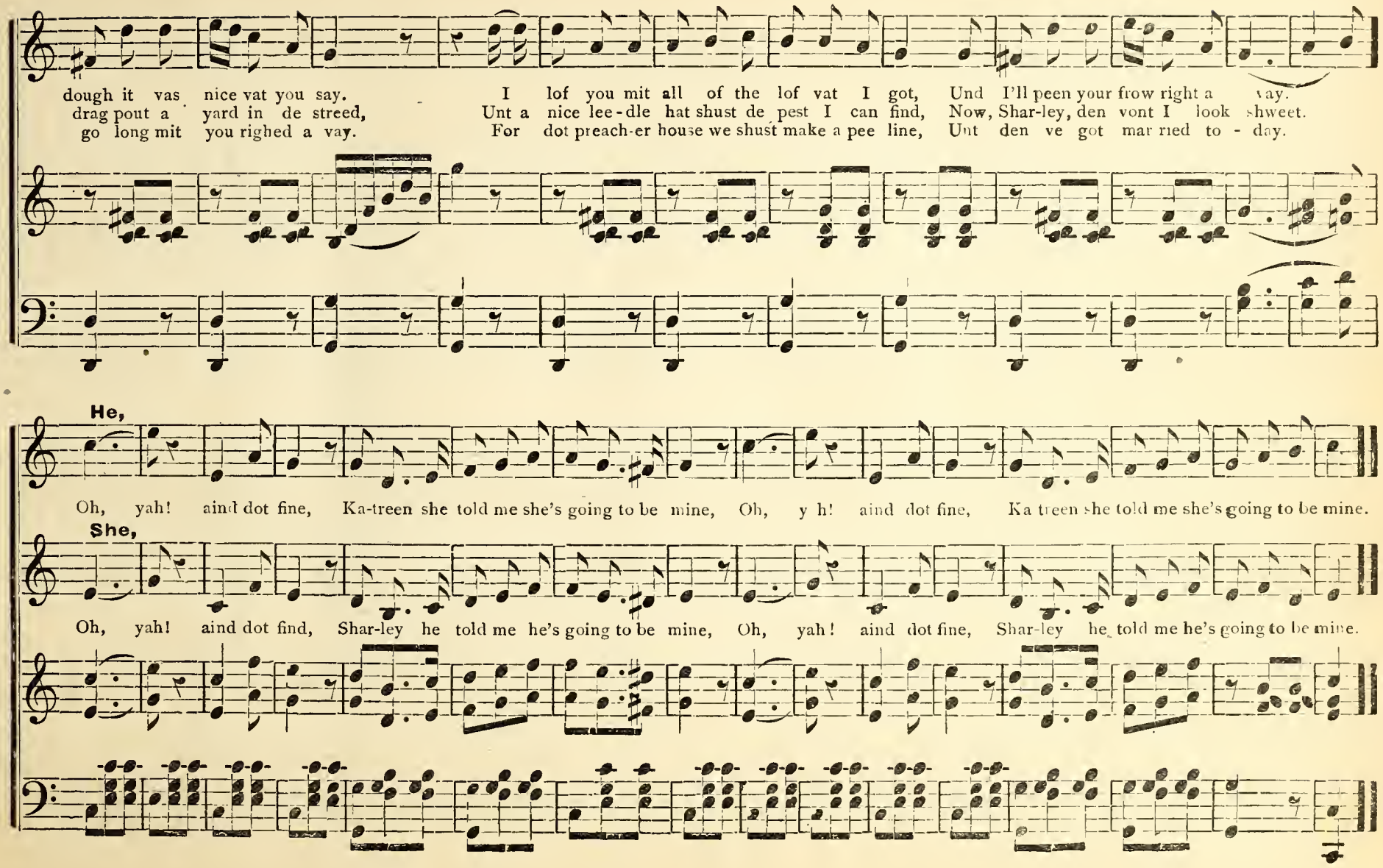
1. Oh, Ka-treen, my dar-ling, coome sit py my site, Und I dold you someding vat oben your eyes vide; I lof you so mutch vat I
2. Now, ven ve got mar-ried vont ve pud on style, Ve shump mit de street car unt ride all the vile, Ve keep blen-dy sour-krout
3. Dot peez-ness vas set-tled den Ka-tree-na, come, Ve go py de preach-er unt den ve go home, Ve ask him to fix it dat

She,

can't told you how, I'm go-ing to ask you vont you peen my frow, Oh, scham your-self, Shar-ley, dont speag out like dot, Al-
all-vays on hand, Unt live shust so goot as de king of de land, Den I got some dress-es vot stick oud pe-hind, Unt
you pe my frow, Den ve got so hap-py I can't told you how, All righed, go head, Shar-ley, dot peez-ness vas fine, I

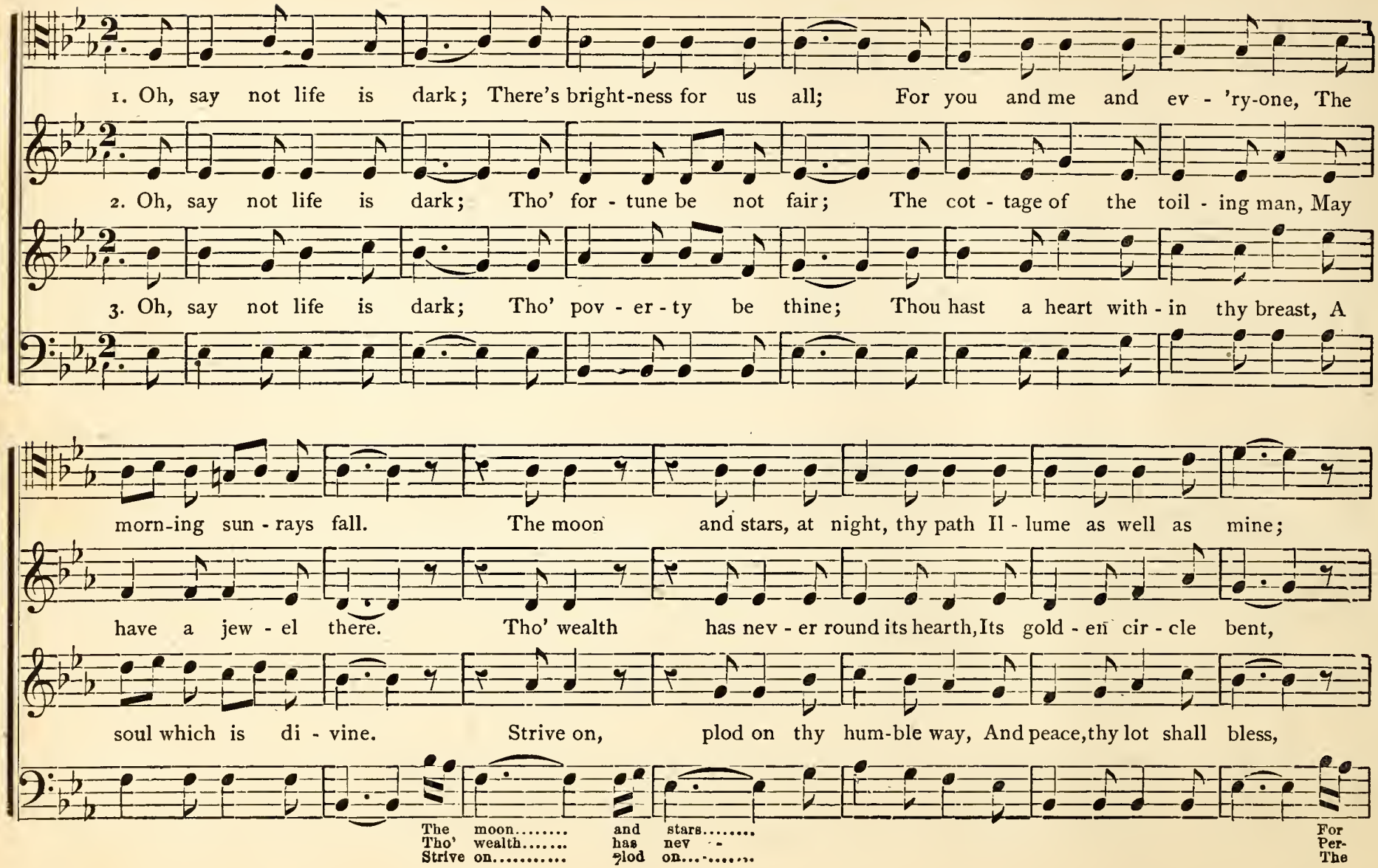
Published in sheet form by F. S. Chandler & Co., Chicago, Ill.

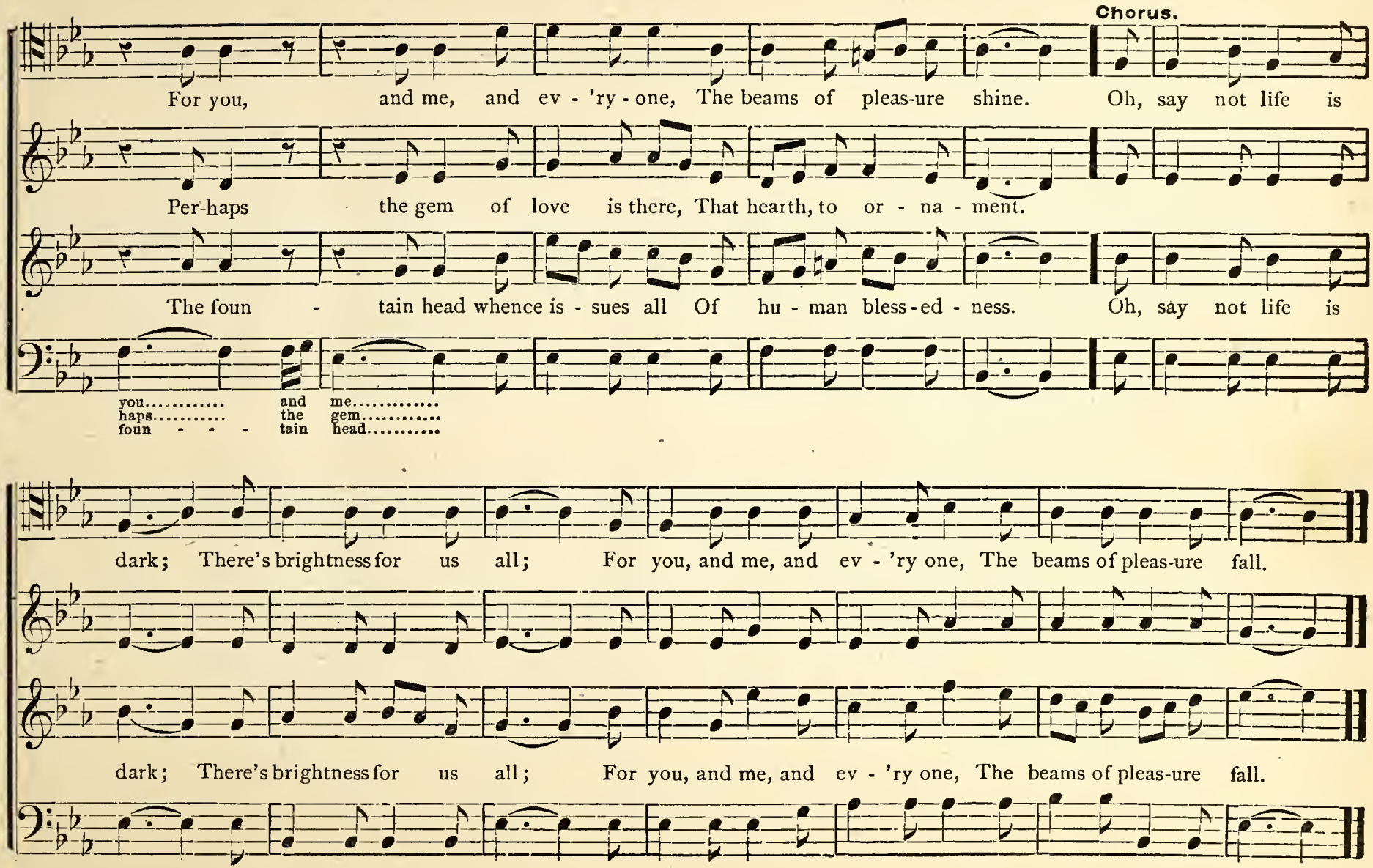
Oh, Yah! Aind Dot Fine?—Concluded.



Oh, Say Not Life is Dark.

Frank M. Davis.




Chorus.
For you, and me, and ev - 'ry - one, The beams of pleas-ure shine. Oh, say not life is
Per-haps the gem of love is there, That hearth, to or - na - ment.
The foun - tain head whence is - sues all Of hu - man bless - ed - ness. Oh, say not life is
you..... and me.....
haps..... the gem.....
foun - - - tain head.....
dark; There's brightness for us all; For you, and me, and ev - 'ry one, The beams of pleas-ure fall.
dark; There's brightness for us all; For you, and me, and ev - 'ry one, The beams of pleas-ure fall.

Rock Me to Sleep, Mother.

Florence Percy. S. W. Straub.

1. Back-ward, turn back-ward, Oh, time in your flight, Make me a child a-gain, just for to - night, Moth-er, come back from that ech - o - less shore, Take me a-gain to your heart as of yore; Kiss from my fore-head the fur-rows of care, Smooth the few
2. O - ver my heart, in the days that are flown, No love like moth - er's love ev - er has shone; No oth - er wor - ship a- bides and en - dures, Faith-ful, un - sel-fish, and pa - tient like yours; None like a moth - er can charm a - way pain, From the sick
3. Moth - er, dear moth - er, the years have been long, Since I last hush'd to your lul - la - by song; Sing then, and un - to my soul it will seem, My la-ter years have been but a dream; Clasp'd to your arms in a lov-ing em - brace, With your bright

Sol

rit. *a tempo.*

sil - ver threads out of my hair; O - ver my slum - ber your lov - ing watch keep, Rock me to sleep, moth - er, Rock me to sleep,
soul and the world wea-ry brain; Slum-ber's soft, calm o'er my heav - y lids creep, Rock me to sleep, moth-er, Rock me to sleep,
lash - es just sweep-ing my face; Nev - er here - af - ter to wake or to weep, Rock me to sleep, moth - er, Rock me to sleep,

Chorus.

Rock me to sleep, mother, Rock me to sleep, Rock me to sleep, mother, Rock me to sleep.

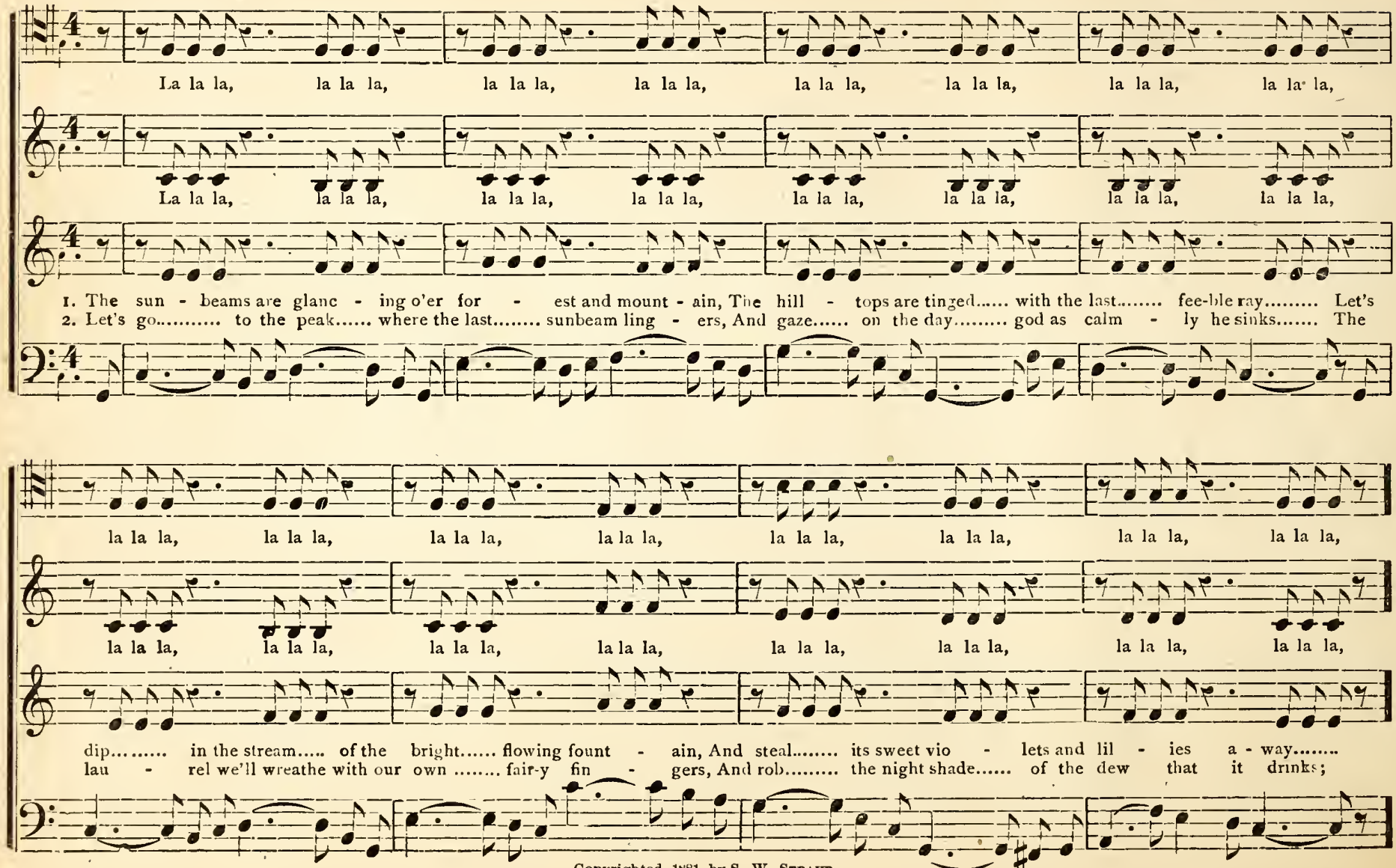
Andante.

Rock me to sleep, mother, Rock me to slee p, Rock me to sleep, mother, Rock me to sleep.

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

The Sunbeams are Glancing.

W. F. Werschkul.



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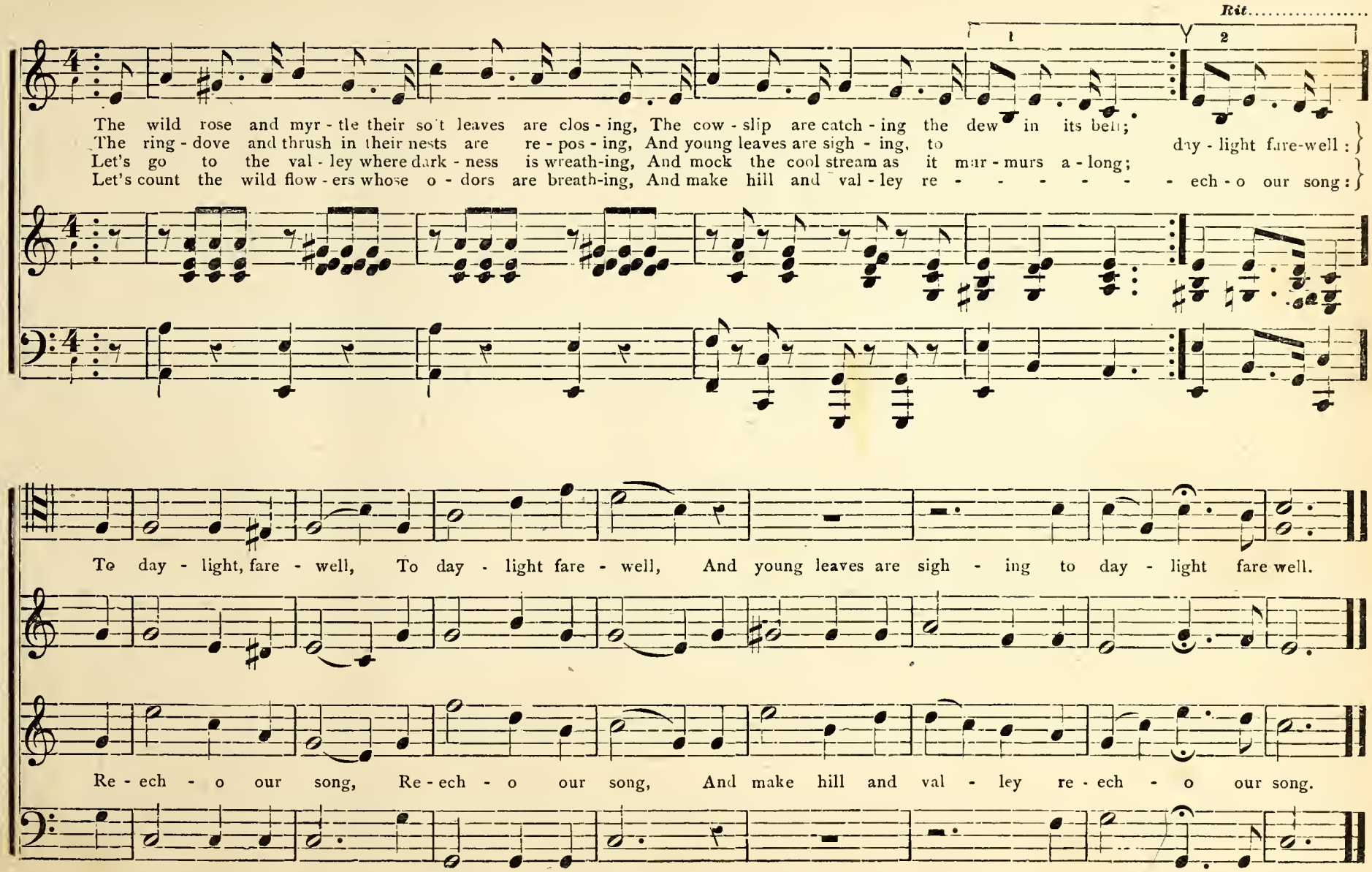
Rit.
1
2
The wild rose and myr - tle their so't leaves are clos - ing, The cow - slip are catch - ing the dew in its bell;
The ring - dove and thrush in their nests are re - pos - ing, And young leaves are sigh - ing, to day - light fare-well:
Let's go to the val - ley where dark - ness is wreath-ing, And mock the cool stream as it mur - murs a - long;
Let's count the wild flow - ers whose o - dors are breath-ing, And make hill and val - ley re - - - - - - ech - o our song:
To day - light, fare - well, To day - light fare - well, And young leaves are sigh - ing to day - light fare well.
Re - ech - o our song, Re - ech - o our song, And make hill and val - ley re - ech - o our song.

A Home By the Sea.

D. R. Rupert. Arr. by S. W. S.

m *f* *ff*

1. O give me a home by the sea, Where wild waves are crest - ed with foam; Where shrill winds are car - ol - ing free, As

2. At morn when the sun in the East, Comes mount - ed in crim - son and gold, Whose hues on the bil - lows are cast, Which

3. At eve when the moon in her pride, Rides queen of the soft Sum mer night, And gleams on the mur - mur - ing tide With

m *f*

o'er the blue wa - ters they come; I list to the o-cean's loud roar, And joy in its storm - i - est glee, Nor ask in this wide world for

spark - le with splen-dor un - told; O then by the shore would I stray, And roam as the hal - cy - on free From en - vy and care far a

floods of her sil - ver - y light; O earth has no beau - ty - so rare, No place that is dear - er to me, Then give me so free and so

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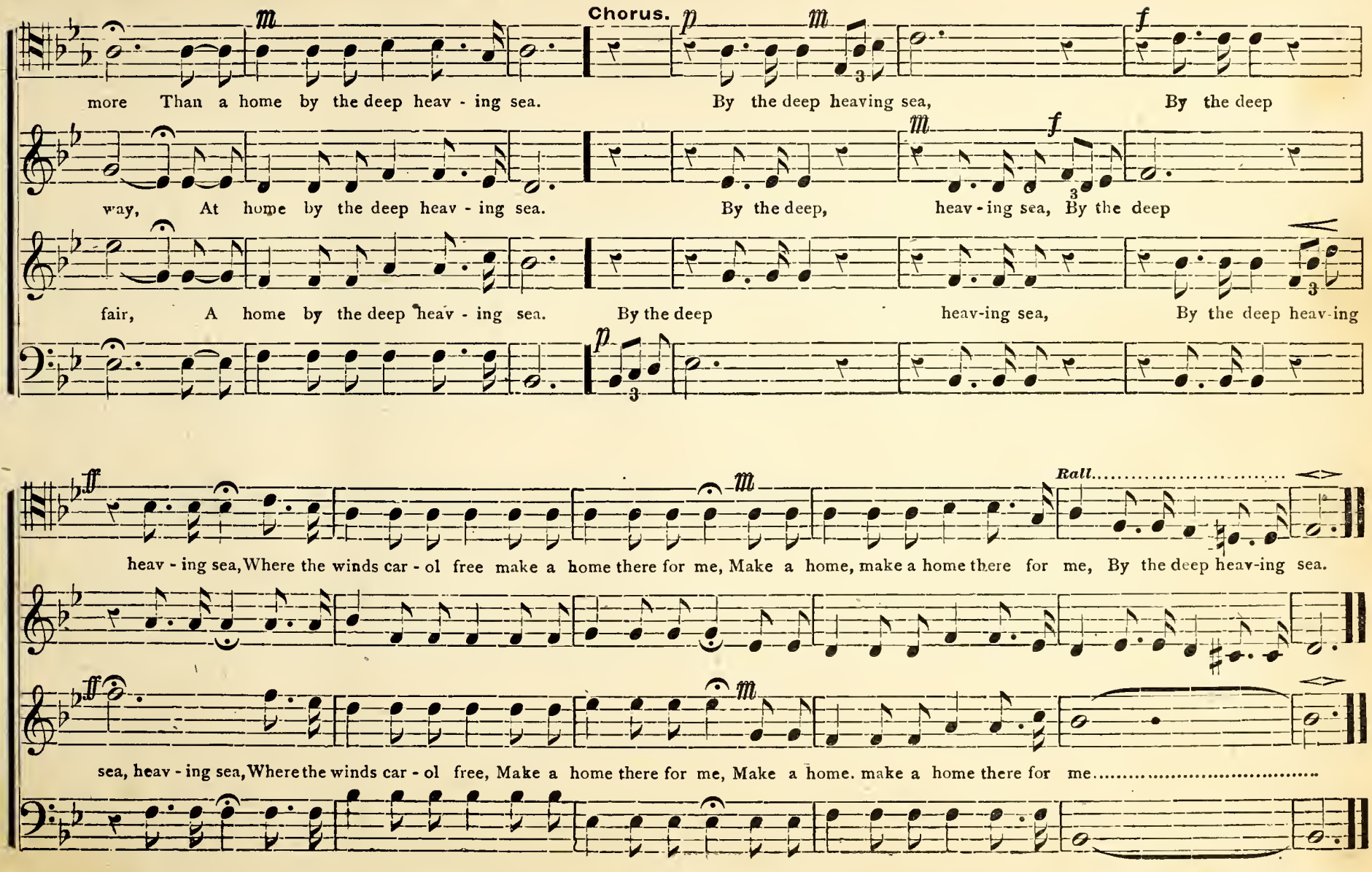

Chorus.
more Than a home by the deep heav - ing sea. By the deep heaving sea, By the deep
way, At home by the deep heav - ing sea. By the deep, heav - ing sea, By the deep
fair, A home by the deep heav - ing sea. By the deep heav-ing sea, By the deep heav-ing
Rall.
heav - ing sea, Where the winds car - ol free make a home there for me, Make a home, make a home there for me, By the deep heav-ing sea.
sea, heav - ing sea, Where the winds car - ol free, Make a home there for me, Make a home. make a home there for me

Come Down in the Meadows.

Eben E. Rexford. S. W. Straub.

Allegretto.

1. Come down in the mead-ow this morn-ing in Sum-mer, And gath-er sweet blos-soms a-bloom by the way,

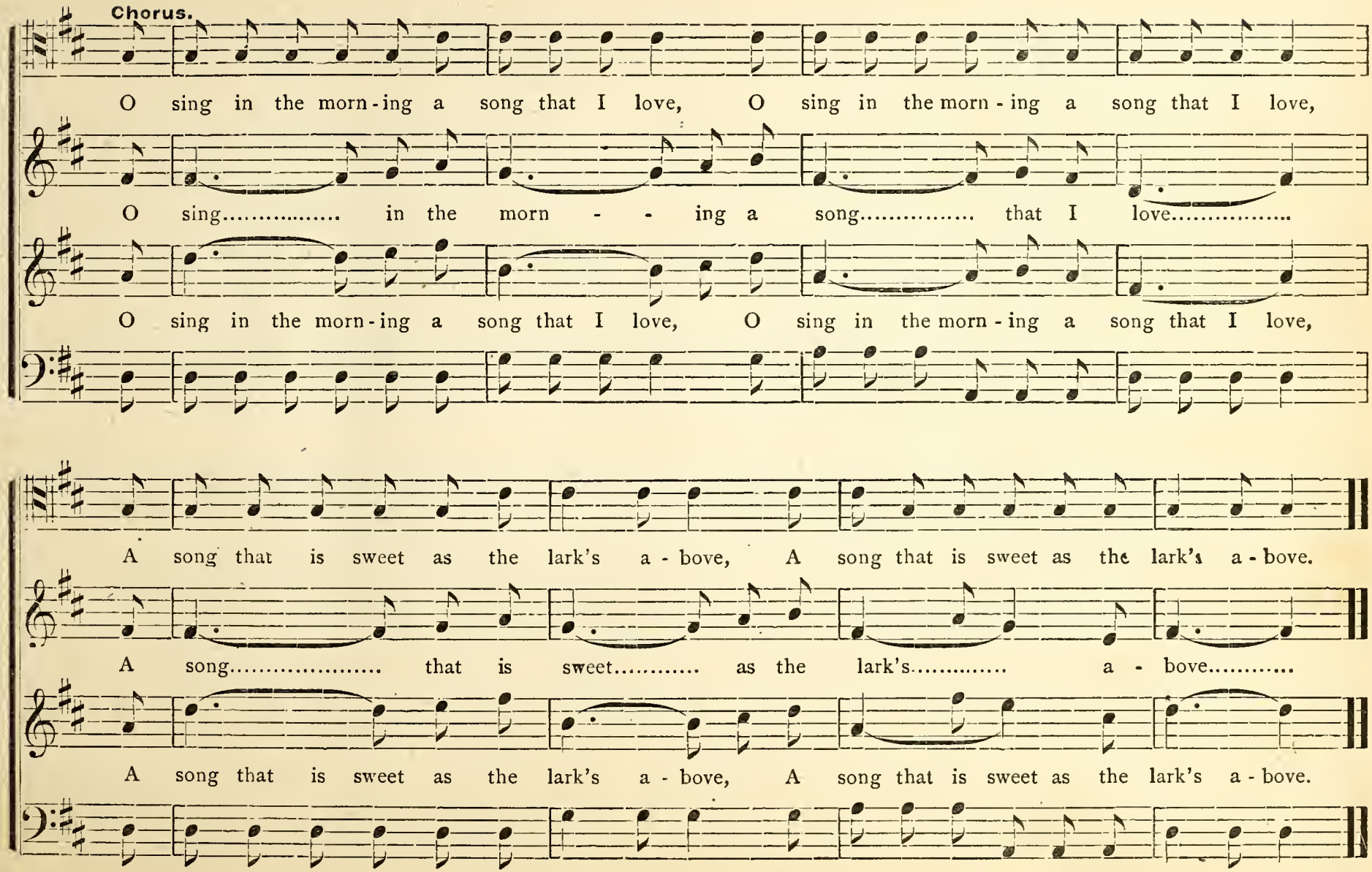
2. The air is a-stir with a ju-bi-lant cho-rus, The fields and the wood-lands are bright as a smile;

3. How hap-py the winds are a-bove and a-bout us! They laugh out like chil-dren in in-no-cent glee;

And hear in the wood-lands the brown par-tridge drum-mer Beat up his brown sol-diers to drill for the day.

The sky bends so ten-der-ly, lov-ing-ly o'er us, With clouds o'er the hills like gray sol-diers in file.

Let the world and its sor-rows go on-ward with-out us, Oh, Sum-mer, the Sum-mer for you and for me.


Chorus.
O sing in the morn-ing a song that I love, O sing in the morn-ing a song that I love,
O sing..... in the morn - - ing a song..... that I love.....
O sing in the morn-ing a song that I love, O sing in the morn-ing a song that I love,
A song that is sweet as the lark's a-bove, A song that is sweet as the lark's a-bove.
A song..... that is sweet..... as the lark's..... a - bove.....
A song that is sweet as the lark's a-bove, A song that is sweet as the lark's a-bove.

Separation.

Wilbur J. Allen. (Inscribed to the memory of Miss Sarah Wade, La Grange, Ind.) W. F. Werschkul.

Moderato espressivo.

1. When the stars at night shed their beau-ti-ful light, And morn drops its glit-ter-ing dew,
2. Sep-a-ra-tion has left a dark stain on my life, Which moves my poor heart to de-spair,
3. Sweet flow-ers, my loved one, grow o-ver the grave Where the rain-drops wash all with their dew,
4. So I think, as you rest in your dream-less sleep, 'Neath the bloom of the vi-o-lets blue,

I think of your eyes that were filled with delight When you knew I was thinking of you. Then
But remembrance will oft-en re-call to life The sad eyes and the wav-ing brown hair. Then
Sep-a-ra-tion has brought what you on-ly could save, When we vowed to be ten-der and true. Then
Of re-un-ion in heav-en, where none ev-er weep, Of the bliss that's e-ter-nal and true. Then

rit. *a tempo.*

Quartet.

sleep, loved one, sleep..... neath the wil - lows that wave, In the dell where the vi - o - lets grow,

sleep, loved one, sleep..... neath the wil - lows that wave, In the dell where the vi - o - lets grow,

sleep..... loved one, sleep,

accel. *molto rit.*

We mourn, deep-ly mourn..... o'er the sad, si - lent grave, And in sor-row our tears gen-tly flow, gen-tly flow.

We mourn, deep-ly mourn..... o'er the sad, si - lent grave, And in sor-row our tears gen-tly flow.

We mourn..... deep - ly mourn,

Happy New Year

Maria Straub. S. W. Straub.

1. A hap - py new year, a hap - py new year, A hap-py, a hap-py, a hap - py new year, A hap - py new year, a

2. A hap - py new year, a hap - py new year, A hap-py, a hap-py, a hap - py new year, A hap - py new year, a

3. A hap - py new year, a hap - py new year, A hap-py, a hap-py, a hap - py new year, A hap - py new year, a

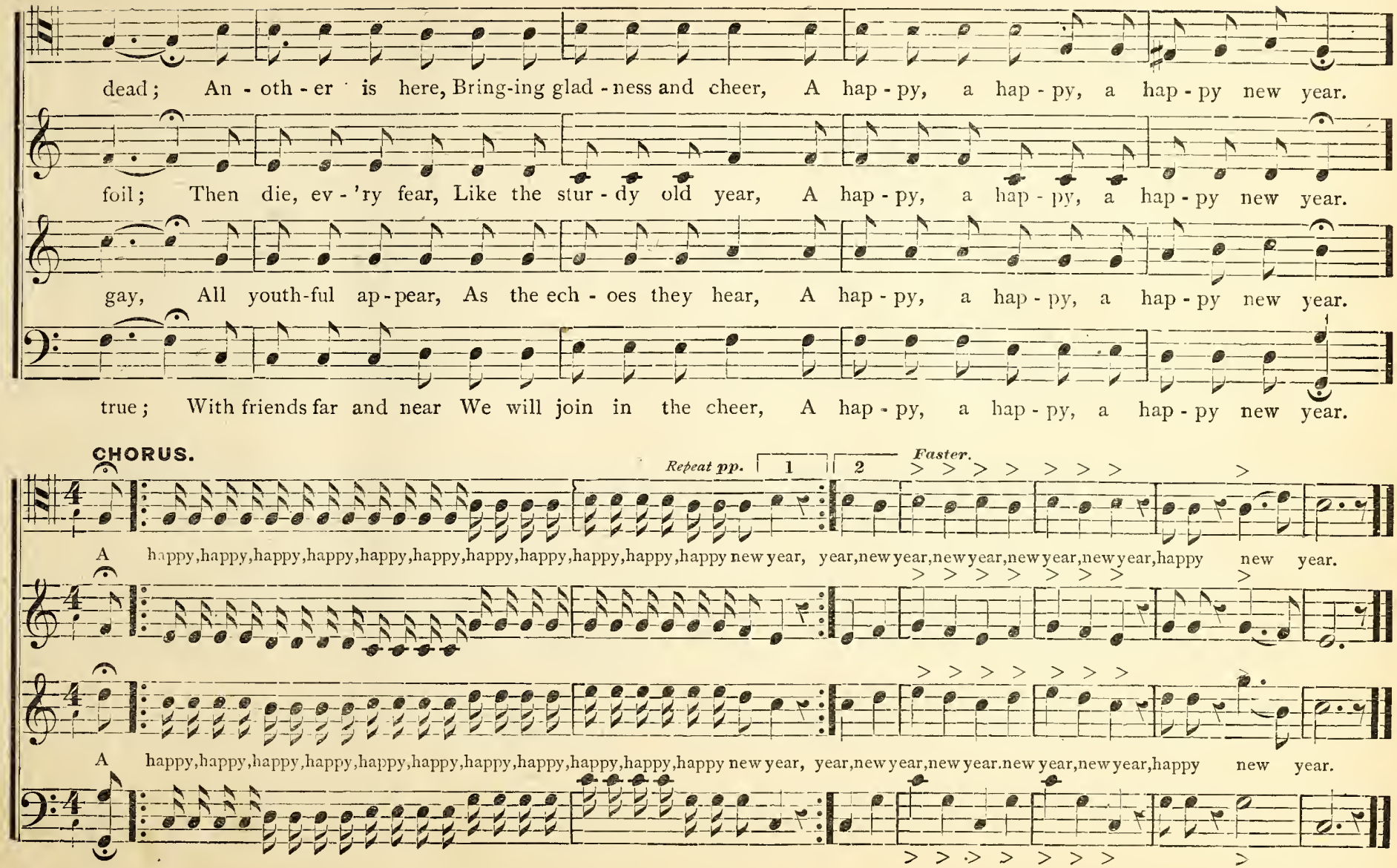
4. A hap - py new year, a hap - py new year, A hap-py, a hap- py, a hap-py new year, A hap - py new year, a

hap - py new year, A hap-py, a hap - py, a hap - py new year, The old year has fled, Yet we mourn not the

hap - py new year, A hap-py, a hap - py, a hap - py new year. There's res - pite from toil Noth - ing pleas - ure shall

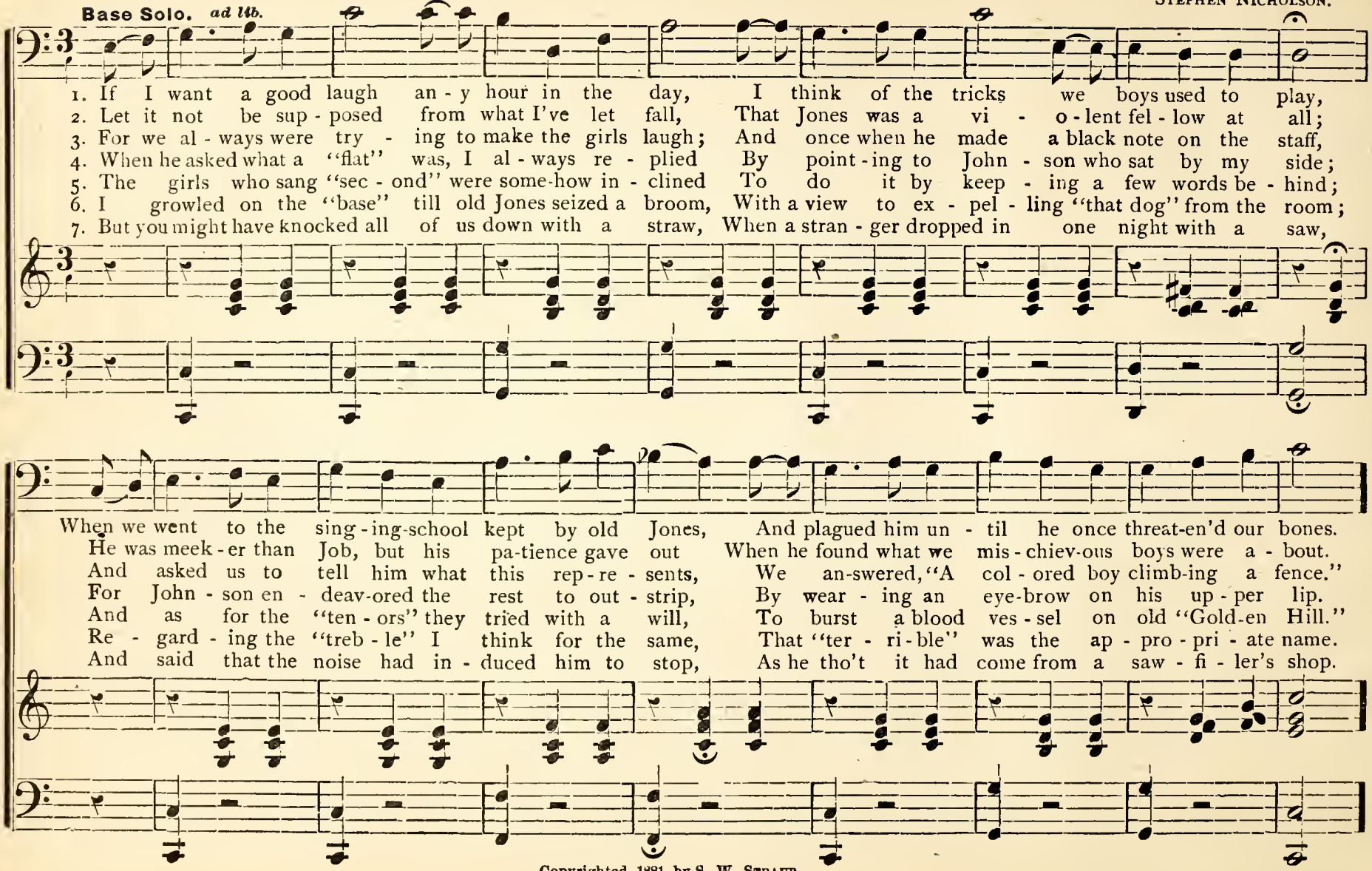
hap - py new year, A hap-py, a hap - py, a hap - py new year. Oh, wel - come the day When the a - ged are

hap - py new year, A hap - py, a hap - py, a hap - py new year. When friend-ships re - new Of the tried and the


dead; An - oth - er is here, Bring-ing glad - ness and cheer, A hap - py, a hap - py, a hap - py new year.
foil; Then die, ev - 'ry fear, Like the stur - dy old year, A hap - py, a hap - py, a hap - py new year.
gay, All youth-ful ap - pear, As the ech - oes they hear, A hap - py, a hap - py, a hap - py new year.
true; With friends far and near We will join in the cheer, A hap - py, a hap - py, a hap - py new year.
CHORUS.
Repeat pp.
1
2
Faster.
A happy,happy,happy,happy,happy,happy,happy,happy,happy,happy,happy new year, year,new year,new year,new year,new year,happy new year.
A happy,happy,happy,happy,happy,happy,happy,happy,happy,happy,happy new year, year,new year,new year.new year,new year,happy new year.

Old Jones' Singing-School.

Stephen Nicholson.



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Male Quartet. *Ad lib.*

Old Jones' sing-ing school ha, ha, ha, ha, Old Jones' sing-ing school ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

Old Jones' sing-ing school ha, ha, ha, ha, Old Jones' sing-ing school ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

If I want a good laugh an - y hour of the day ha, ha, I think of the tricks we boys used to play.

If I want a good laugh an - y hour of the day ha, ha, I think of the tricks we boys used to play.

Beautiful River of Dreams.

Mary A. Straub. S. W. Straub.

Trio. *Cantabile.*

1. They tell me of a stream, Where moonlight sil - v'ry beams Wake life to new de - lights; The beau - ti - ful riv - er of dreams.
2. There sweet - est fra - grance rise, There rich - est beau - ty gleams, Be-neath the ho - ly skies, By the beau - ti - ful riv - er of dreams.
3. Thro' twi - light's mild - er shades, Come am - ber tint - ed beams, So gent - ly fall - ing from The beau - ti - ful riv - er of dreams.
4. In mid-night's pen - sive hours, When star - light soft - ly gleams, Come lov-ing forms un - seen, On the beau ti - ful riv - er of dreams.

Quintet.

Bear me on thy bo - som, Beau - ti - ful riv - er of dreams, To the clos - ing of life's sun - set, Where the

Bear me on thy bo - som, Beau - ti - ful riv - er of dreams, To the clos - ing of life's sun - set, Where the

gold - en hours be - gin..... Bear me on thy bo - som, Beau-ti - ful riv - er of dreams, of dreams.....

gold - en hours be - gin..... Bear me on thy bo - som, Beau-ti - ful riv - er of dreams..... of dreams.....

of dreams.....

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Home and Loved Ones Fare Thee Well

S. P. G.

D. R. Rupert. Harmonized for male voices by S. W. S.

Andante.

1. The skies are smil - ing the breez - es blow, The sails are fill - ing and I must go; Thou land of ev - 'ry bles-sing, My

2. When tem - pests rage and the mount - ains shake, My moth - er's bo - som for me will ache; Thou land of ev - 'ry blessing, My

3 My sis - ter mur - murs in dreams and fears, O o - cean, bring back my broth - er dear; Thou land of ev - 'ry blessing, My

4. The deep still ra ges the tem - pests blow And seem to waft me their notes of woe; Thou land of ev - 'ry blessing, Be-

home, O fare thee well, Farewell, fare-well, My home, O fare thee well, My home, O fare thee well, My home, O fare thee well.

moth - er, fare thee well, Farewell, fare-well, My moth - er, fare thee well, My moth-er, fare thee well, My moth - er, fare thee well.

sis - ter, fare thee well, Fare-well, fare well, fare-well, My sis - ter, fare thee well, My sis - ter, fare thee well, My sis - ter, fare thee well.

loved ones, fare thee well, Fare-well, farewell fare-well, Be-loved ones fare thee well, Be-loved ones fare thee well, Be-loved ones fare thee well

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Beautiful Primrose.

(*Better in key of A, without accompaniment.*)

Mendelssohn.

Allegretto.

p *cres.*

1. Beau - ti - ful prim - rose, Op - 'ning so ear - ly, Fresh in thy beau - ty, Take thou my greet - ing.....
Beau - ti - ful prim - rose.....

p *cres.* Take thou my

2. Light was thy slum - ber, Ear - ly thy wak - ing, Sweet is thy morn - ing, Beau - ti - ful

..... Her - ald of spring-time, Take thou my greet - ing! Her - ald of

f *p*

greet - ing! Her - ald of Spring-time, Take thou my greet - ing! Her - ald of

f *p*

prim - rose! Beau - ti - ful prim - rose, Her - ald of Spring - time, Her - ald of

Take thou my greet - ing! Her - ald
Her - ald of spring - time,

p

pp

spring - time! Take thou my greet - ing, Take thou my greet - ing, Her - ald of

spring - - time! Take thou my greet - ing,

pp

spring - time! Take thou my greet - ing, Take thou my greet - ing, Her - ald of

f *p*

spring-time, of spring - time! Take thou my greet - ing, Her - ald of spring - - time!

spring-time, of spring - time! Her - - - ald, Her - ald of spring - - time!

f *p*

Take thou my greet - ing, Her - ald of spring - - time, of spring - time!

f

spring-time, of spring - time! Thou her - - ald of spring - time!

Good-Night.

Maria.

Not too slow.

S. W. S.

Rit.

1. The hap-py time is pass-ing by, How swift the ev'ning's flight; A - gain we say the part-ing word, The gen-tle word good-night.

2. We love to meet where music sweet Will greet the list'ning ear; Where tuneful theme and friendship warm Will give us joy and cheer.

3. Good-night, good-night, and now we part, It is the hour of rest; Sweet dreams of love and mel-o-dy, Will lin - ger in the breast.

Chorus. *a tempo.* *rit.* *a tempo.*

good-night, good-night, A gen - tle kind good-night, good-night, Good-night to all and sweet repose, Good-night, good-night, good-night, good-night.

Good-night, good-night,

good-night, good-night, a gen - tle kind good night, Good-night to all, and sweet re-pose, Good - night, good-night, good-night.

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Kindness. L. M.

Rit.

1. A-wake my soul in joy-ful lays, And sing the great Redeemer's praise; He just-ly claims a song from me—His lov-ing kind-ness, O how free!

2. When trouble, like a gloom-y cloud Has gath er'd thick and thunder'd loud, He near my soul has al-ways stood—His lov-ing kind-ness, O how good!

3. Soon shall I pass the gloom-y vail, Soon all my mor-tal pow'rs must fail; Oh may my last ex-pir-ing breath his lov-ing kind-ness sing in death.

Midnight. L. M.

Moderato.

R. B. F.

1. 'Tis mid-night, and on Ol-ive's brow, The star is dimmed that lately shone; 'Tis mid-night in the gar-den now, The suff'ring Sav-ior prays a-lone.

2. 'Tis mid-night, and from all re-moved, Im-manuel wrestles lone with fears; E'en the de-ci-ple that he loved Heeds not his master's grief and tears.

3. 'Tis mid-night, and from ether plains Is borne the song that an-gels know; Un-heard by mor tals are the str. ins, That sweetly soothe the Sav-ior's woe.

Sacred Lays. L. M.

Maestoso. R. B. Frary.

1. Come, O my soul! in sa-cred lays, At-tempt thy great Cre-a-tor's praise; But oh, what tongue can speak his fame! What mortal verse can reach the theme!

2. In all our Mak-er's designs, Al-mighty pow'r, with wisdom shines; His works, thro' all this wondrous frame, Declare the glo - ry of his name.

3. Raised on de-vo - tion's loft - y wing, Do thou, my soul, his glo-ries sing; And let his praise em-ploy thy tongue, Till list'ning worlds shall join the song.

Glory. L. M.

Maestoso. Wilbur F. Maish.

1. The heav'ns de-clare thy glo - ry, Lord; In ev - 'ry star thy wis-dom shines; But when our eyes be-hold thy word, We read thy name in fair - er lines.

2. The roll-ing sun, the changing light, And nights and days thy pow'r con-fess; But, lo, the vol - ume thou hast writ Re-veals thy jus - tice and thy grace.

3. Nor shall thy spread-ing gos - pel rest, Till thro' the world thy truth has run; Till Christ has all the na-tions blest, That see the light or feel the sun.

VERDURE. L. M.

J. E. CURRY. Arr. by S. W. S.

Andante.

1. How pleasant, how di - vine-ly fair, O Lord of Hosts, thy dwellings are! With long desire my spi - rit faints To meet th'assemblies of thy saints.

2. Bless'd are the souls that find a place, With-in the temple of thy grace; There they behold thy gen-tle ray, And seek thy face and learn thy praise.

3. Cheer - ful they walk with growing strength, Till all shall meet in heav'n at length; Till all before thy face ap-pear, And join in no - bler wor-ship there.

VINTON. L. M.

Andante.

ROBT. L. KELLEY.

1. Asleep in Je-sus! blessed sleep! From which none ever wakes to weep, A calm and un - dis - turb'd repose, Un - broken by the dread of foes.

2. Asleep in Jesus! peaceful rest! Whose waking is su - preme - ly blest; No fear, no woes shall dim that hour, Which manifests the Savior's pow'r.

3. Asleep in Jesus! time nor space Debars this precious hid - ing place; On Indian plains, or Lapland's snows, Believ-ers find the same repose.

Evening. C. M.

Robt. L. Kelley.

1. How calm the ev'n - ing falls a - round, Each breath of air is still, Save where are waved with gen - tle sound, The leaves on yon - der hill.

2. The stars from out their tent of blue, Look down with qui - et eyes, Till bursts in splen-dor on the view, The em-press of the skies.

3. While up to heav'n our thot's we raise, All earth - ly pas-sions cease; The heart is filled with love and praise, And all is hushed to peace.

Delight. C. M. D.

S. W. Straub.

Cheerfully. 1 2 **Fine.** **D. C.**

1. There is a land of pure delight, Where saints immortal reign; In - fin - ite day excludes the night, And pleasures ban ish pain. There ev - er-last-ing spring a-bides, And nev - er with'ring flow'rs; Death, like a nar - row sea di-vides This heav'nly land from ours.

2. Sweet fields beyond the swelling flood Stand dressed in living green; So to the Jews old Ca-naan stood, While Jor-dan rolled be-tween. But tim'rous mortals start and shrink To cross this narrow sea, And lin-ger, shiv-'ring on the brink, And fear to launch a-way.

Joy and Rest. C. M.

Gently.

Irving Hartshorn.

1. There is an hour of hallowed peace, For those with cares oppress'd; When sighs and sorrowing tears shall cease, And all be hush'd to rest.

2. There is a home of sweet re - pose, Where storms as - sail no more; The stream of end - less pleas - ure flows On that ce - les - tial shore.

3. There pu-ri - ty with love ap-pears, And bliss with - out al - loy; Then they that oft had sown in tears Shall reap a - gain in joy.

The Sacred Page. C. M.

Maestoso.

S. W. S.

1. A glo - ry gilds the sacred page, Ma - jes-tic, like the sun: It gives a light to ev - 'ry age; It gives, but borrows none.

2. The hand that gave it still supplies The gracious light and heat: Its truths up - on the nations rise; They rise, but nev-er set.

3. Let ev-er-last-ing thanks be thine For such a bright dis-play, As makes a world of darkness shine With beams of heav'nly day.

Peaceful Rest. C. M.

R. B. Frary.

m p rit.

1. There is an hour of peaceful rest, To mourning wand'rers giv'n; There is a joy for souls distress'd A balm for ev'ry wounded breast, 'Tis found above, in heav'n.

2. There faith lifts up her cheerful eye, To brighter prospects giv'n; And views the tempest passing by, The ev'ning shadows quickly fly, And all's serene in heav'n.

m p rit.

3. There fragrant flow'rs immortal bloom, And joys supreme are giv'n; There rays divine disperse the gloom, Beyond the confines of the tomb Appears the dawn of heav'n.

Cheerful Voices. C. M.

S. W. Straub.

1. Let all the just to God, with joy Their cheerful voices raise, For well the right-eous it becomes To sing glad songs of praise.

2. For faith-ful is the work of God, His works with truth abound; He jus-tice loves, and all the earth Is with his goodness crowned.

3. What-e'er the mighty Lord decrees, Shall stand forev-er sure; The set-tled pur-pose of his heart To a-ges shall en-dure.

Sanctuary. S. M.

S. W. S.

1. How charming is the place Where my Re-deem-er God Un-veils the glo-ries of his face, And sheds his love a-broad.

2. Here on the mer-cy seat, With ra-diant glo-ry crowned, Our joy-ful eyes be-hold him sit, And smile on all a-round.

3. To him their prayers and cries Each contrite soul pre-sents, And while he hears their humble sighs, He grants them all their wants.

Gratitude. S. M.

S. W. S.

1. Sweet is the work, O Lord, Thy glo-rious acts to sing, To praise thy name and hear thy word, And grate-ful off'rings bring.

2. Sweet, at the dawn-ing light, Thy bound-less love to tell; And when approach the shades of night, Still on the theme to dwell.

3. Sweet on this day of rest, To join in heart and voice With those who love and serve thee best, And in thy name re-joice.

Farewell. S. M.

J. Barnby.

1. While my Redeemer's near, My Shepherd and my Guide, I bid fare-well to ev - 'ry fear: My wants are all sup-plied.

2. To ev - er-fragrant meads, Where rich a-bundance grows, His gracious hand in-dul-gent leads, And guards my sweet re-pose.

3. Dear Shepherd, if I stray, My wand'ring feet re - store; And guard me with thy watchful eye, And let me rove no more.

Penitence. S. M.

S. W. Straub.

Andante.

1. Did Christ o'er sin-ners weep, And shall our cheeks be dry? Let floods of pen - i - ten - tial grief Burst forth from ev 'ry eye.

2. The Son of God in tears The wond'ring an - gels see! Be thou as - ton-ish'd, O my soul! He shed those tears for thee.

He wept that we might weep: Each sin de-mands a tear: In heav'n a - lone no sin is found, And weeping is not there.

Praise. 7s.

Allegretto. S. W. S.

1. Let us with a joy - ful mind Praise the Lord, for he is kind— For his mer-cies shall en-dure Ev - er faith-ful, ev - er sure.

2. He by wis-dom did cre - ate Heav'n's ex-panse, and all its state, Did by his com-mand-ing might, Fill the new-made world with light.

3. He his man-sions hath on high, 'Bove the reach of mor - tal eye; And his mer-cies shall en dure Ev - er faith-ful, ev - er sure.

Omnipotence. 7s.

Moderato. J. B. Skelton.

1. They who seek the throne of grace Find that throne in ev - 'ry place; If we love a life of prayer, God is pres - ent ev - 'ry-where.

2. When our earth - ly com-forts fail, When the woes of life pre - vail, 'Tis the time for earn - est prayer, God is pres - ent ev - 'ry-where.

3. Then, my so l, in ev - 'ry strait, To thy Fa - ther come and wait; He will an - swer ev - 'ry prayer, God is pres - ent ev - 'ry-where.

Bethel. 8s & 7s.

Joyously.

W. E. Husselman.

1. Praise to thee, thou great Cre - a - tor; Praise be thine from ev - 'ry tongue; Join, my soul, with ev - 'ry Creature, Join the n - ni - ver - sel song.

2. For ten thousand blessings giv - en, For the hope of fu - ture joy, Sound his praise through earth and heaven, Sound Je-ho-vah's praise on high.

3. Joy - ful - ly on earth a - dore him, Till in heaven our song we raise; There, enraptured, fall be - fore him, Lost in won-der, love, and praise.

Adoration. 7s.

Maestoso.

Harold B. Adams.

1. All ye na - tions praise the Lord, All ye lands your voic-es raise, Heaven and earth with loud ac - cord, Praise the Lord, for - ev - er praise.

2. For his truth and mer-cy stand, Past and pres - ent and to be Like the years of his right hand, Like his own e - ter - ni - ty.

3. Praise him ye who knows his love, Praise him from the depths be-neath, Praise him in the heights a - bove, Praise your mak - er all that breathe.

Going Home

J. B. S.

J. B. Skelton.

1. Oh, I am go-ing home To the cit - y of the blest; I hear my Sav-ior say, "Come home to me and rest." Go-ing

2. My bark will swift-ly sail A - cross the fleet-ing tide, And land me safe-ly on Fair Ca-naan's hap-py side. Go-ing

Chorus.

home, go-ing home, To my e - ter - nal home, Go-ing home, going home, To my e - ter - nal home.

Go-ing home, go - ing home, Going home, go - ing home,

home, o my e ter - nal home, Go - ing home, To my e - ter - nal home.

Go-ing home, go-ing home, Go-ing home, go-ing home,

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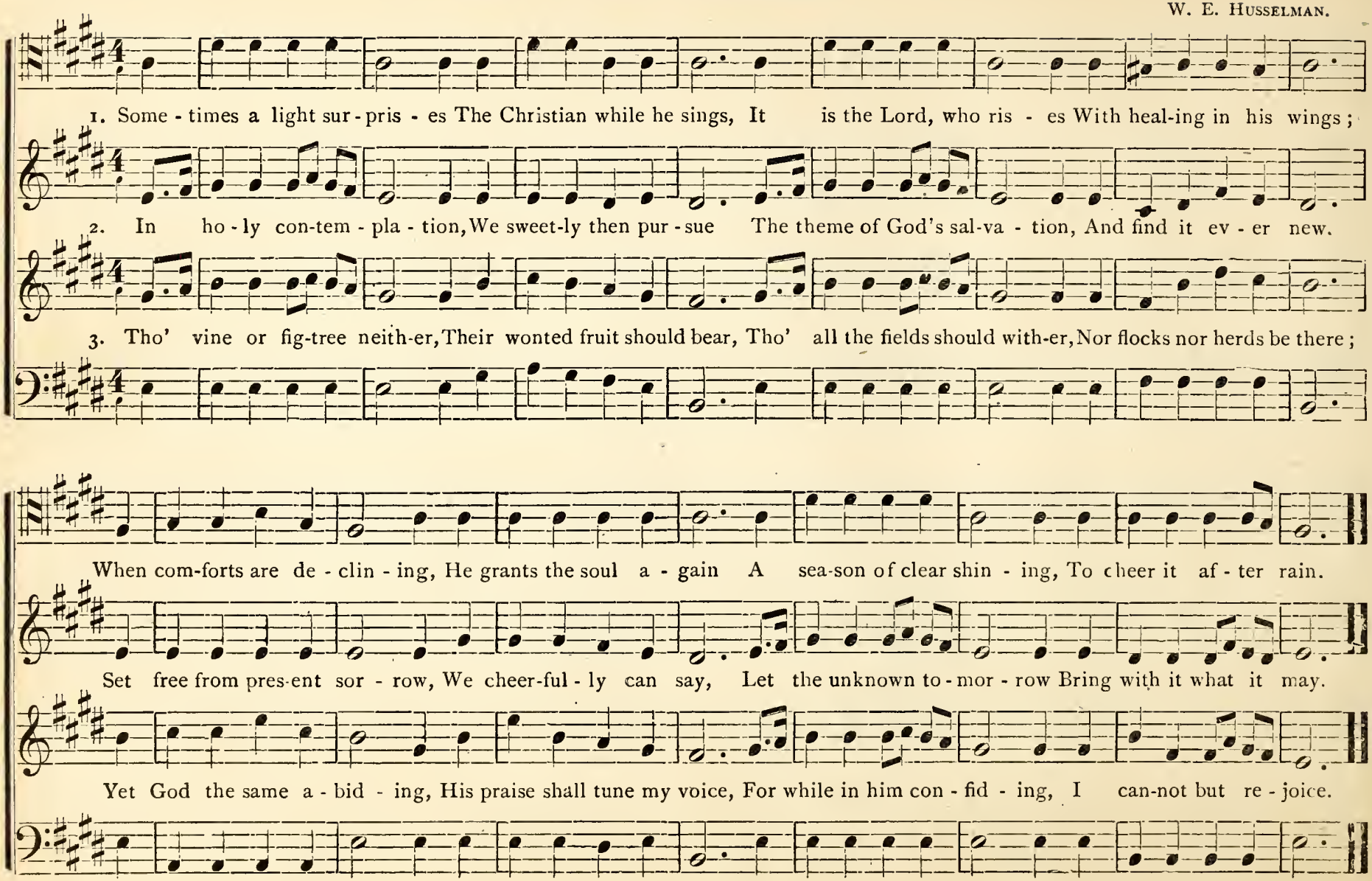
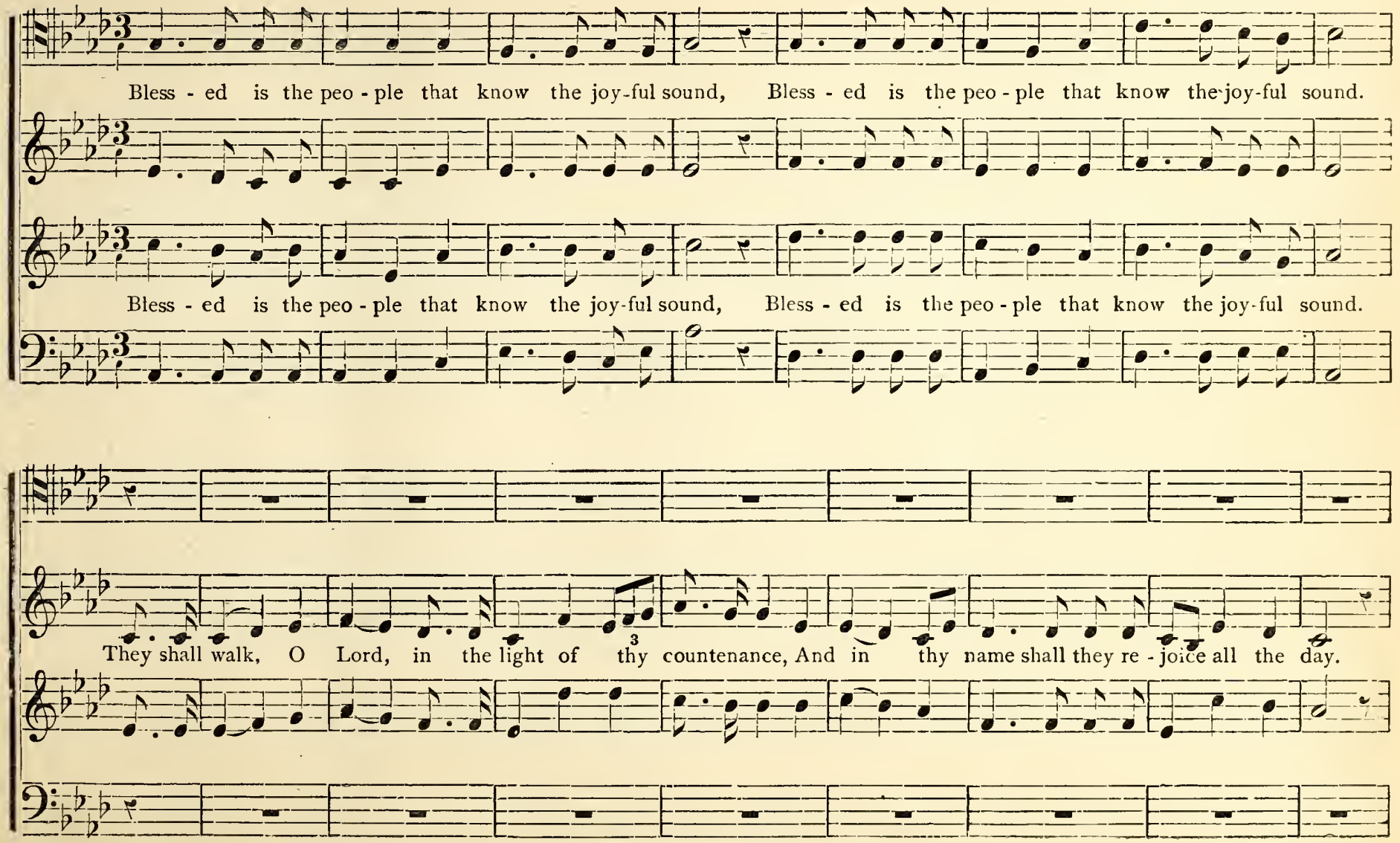
The Christian's Surprise. 7s & 6s.

W. E. Husselman.



Blessed is the People.

Stephen Nicholson.



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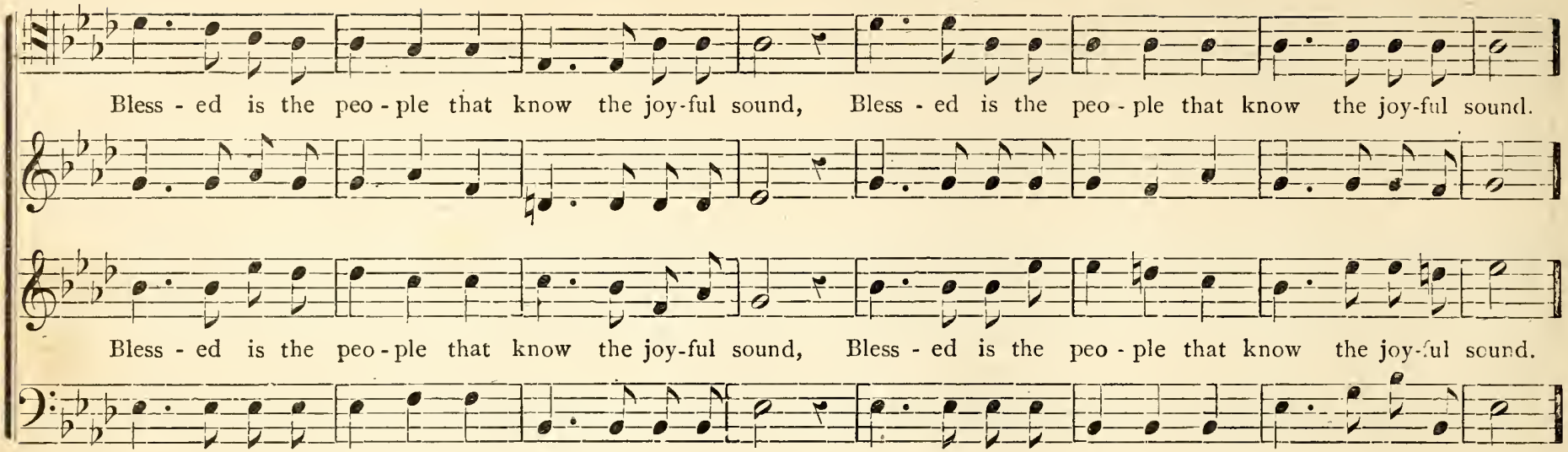
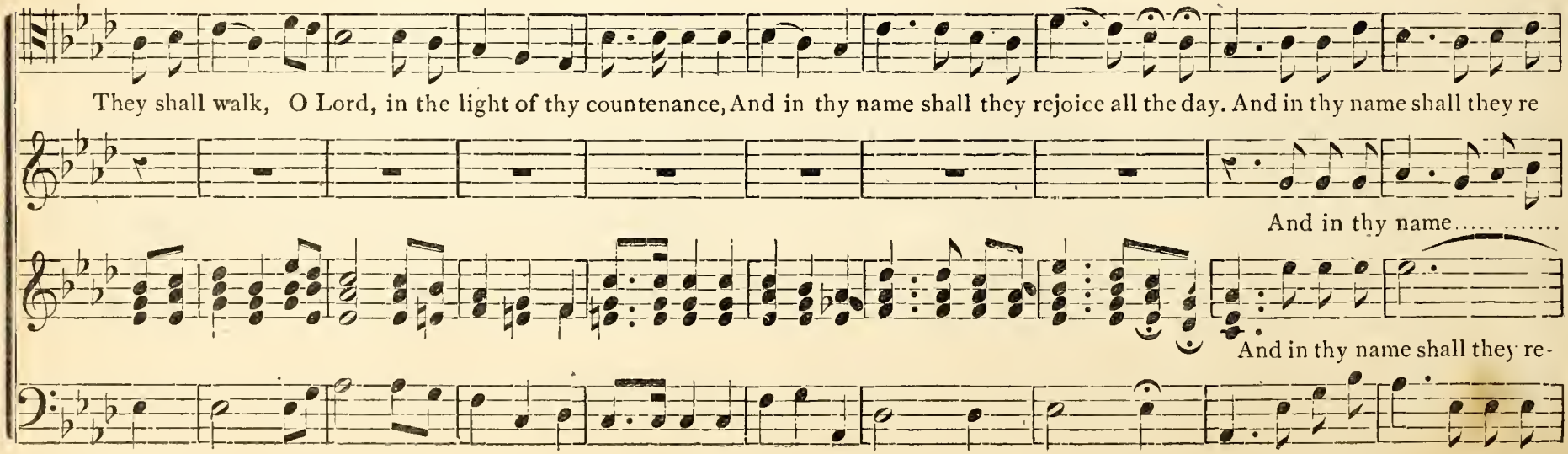

Bless - ed is the peo - ple that know the joy-ful sound, Bless - ed is the peo - ple that know the joy-ful sound.
Bless - ed is the peo - ple that know the joy-ful sound, Bless - ed is the peo - ple that know the joy-ful sound.


They shall walk, O Lord, in the light of thy countenance, And in thy name shall they rejoice all the day. And in thy name shall they re
And in thy name..... .....
And in thy name shall they re-

Rit.

joice, In thy name shall they rejoice, And in thy name shall they rejoice, shall they re-joice.

..... And in thy name shall they re-joice, And in thy name shall they rejoice, And in thy name shall they rejoice.

joice. In thy name shall they rejoice, And in thy name..... shall they rejoice,..... shall they re-joice.

ALMOST THERE.

A. H. ELLWOOD. FLORENCE E. ADAMS.

1. Al-most there, bright and fair, Night de-cend - ing, day is blend - ing With a night that's nev-er end - ing, Sweet hope sing - eth, al - most there.
2. Al-most there, man-sions fair Rise a - bove me, he who loves me Sits with-in, ah, he would prove me, Gates are closed though al - most there.
3. Al-most there, storms in air; Day en-shroud-ihg, night is cloud - ing, And my soul cries out a - loud in Gloom-y fear thongh al - most there.
4. Al-most there. an - gels fair, Now de-scend - ing, me at - tend - ing With a love that is un - end - ing, Come to cheer when al - most there.
5. Al-most there, oh, so fair, Light is tak - ing, heav'n is tak - ing Shape be - fore my soul a - wak - ing Sweet peace sing - eth, al - most there.

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Just as God Leads Me.

N. A. Bouse.

1. Just as God leads I am con-tent, (am con-tent,) To rest me calm-ly in his hands, (in his hands;)

2. Just as God leads I will re-sign, (will re-sign,) I trust to him and ev-er will, (ev-er will;)

3. Just as God leads me I a-bide, (I a-bide) In faith, in hope, in suf-f'ring true, (suf-f'ring true;)

That which he has de-creed and sent, (de-creed and sent,) I would that he should all ful-fill.

When reas-on's rays de-cep-tive shine, (de-cep-tive shine,) His coun-sel would I yet ful-fill.

Ev-er his strength is by my side, (is by my side,) Can ought my hold on him un-do?

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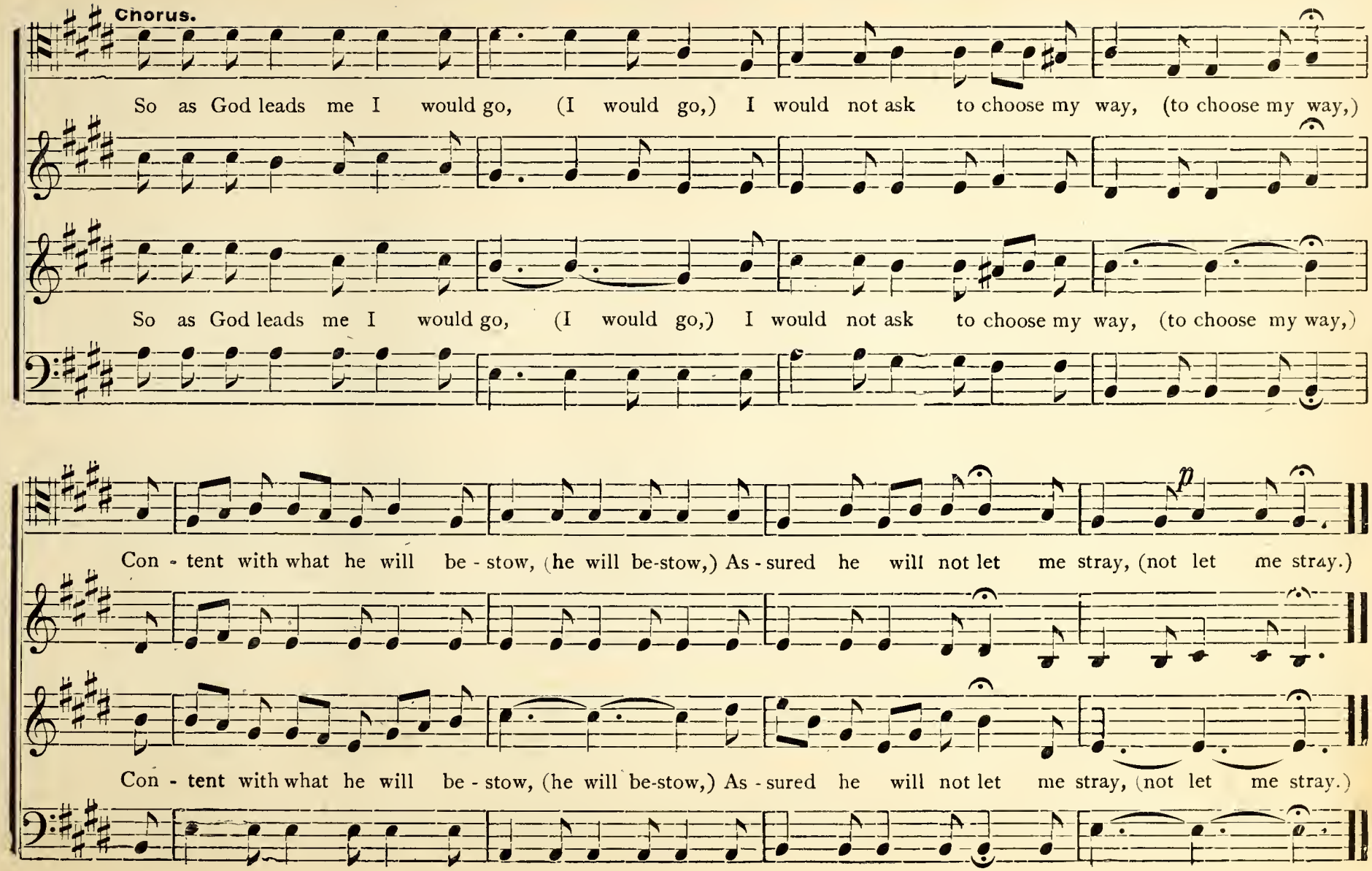
Chorus.
So as God leads me I would go, (I would go,) I would not ask to choose my way, (to choose my way,)
So as God leads me I would go, (I would go,) I would not ask to choose my way, (to choose my way,)
p
Con - tent with what he will be - stow, (he will be-stow,) As - sured he will not let me stray, (not let me stray.)
Con - tent with what he will be - stow, (he will be-stow,) As - sured he will not let me stray, (not let me stray.)

Make a Joyful Noise Unto God.

Harold B. Adams.

Allegretto. *f*

Make a joy - ful noise un - to God all ye lands, Make a joy - ful noise un - to God all ye ands, Make a joy-ful

f

Make a joy - ful noise un - to God all ye lands, Make a joy - ful noise un - to God all ye lands, Make a joy ful noise,

noise, Make a joy - ful noise..... Make a joy - ful noise.....

Mak joy - ful noise, Make a joy-ful noise, Make a joy - ful noise,

Make a joy - ful noise, Make a joy - ful noise, Make a joy - ful noise, Make a joy - ful noise, Make a joy - ful noise,

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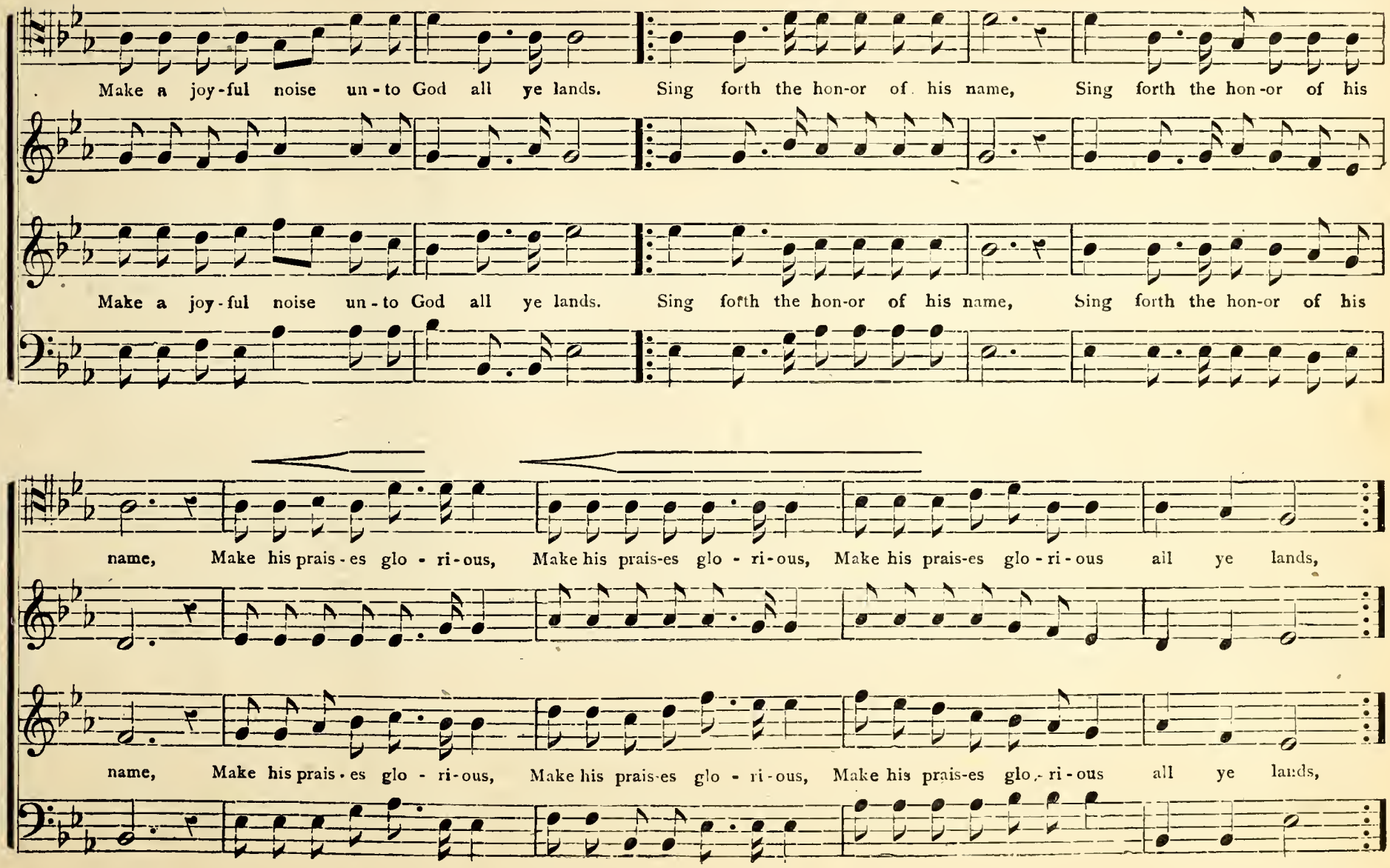
Make a joy-ful noise un-to God all ye lands. Sing forth the hon-or of his name, Sing forth the hon-or of his
Make a joy-ful noise un-to God all ye lands. Sing forth the hon-or of his name, Sing forth the hon-or of his
name, Make his prais-es glo-ri-ous, Make his prais-es glo-ri-ous, Make his prais-es glo-ri-ous all ye lands,
name, Make his prais-es glo-ri-ous, Make his prais-es glo-ri-ous, Make his prais-es glo-ri-ous all ye lands,

Solo. *Andante.*

Rit.

Say un - to God, how ter - ri-ble art thy works, thro' the great-ness of thy power shall thine en - e-mies sub - mit them-selves to thee.

Rit.

Duet. *Tenor and Alto.*

All the earth shall wor - ship thee and shall sing un - to thee..... All the earth shall wor - ship thee, They shall

Allegro.

sing to thy name. Sing forth the hon - or of his name, Sing forth the hon - or of his name,

Sing forth the hon - or of his name, Sing forth the hon - or of his name,

Make his prais-es glo - ri-ous, Make his prais-es glo - ri-ous, Make his prais-es glo - ri - ous all ye lands. A - men, a - men.

Make his prais-es glo - ri-ous, Make his prais-es glo - ri-ous, Make his prais-es glo - ri - ous all ye lands. A - men, a - men.

My Commandment.

Alto Solo. *Legato.*

W. F. Werschkul.

1. This is my commandment, That ye love one an - oth - er, That ye love one an - oth - er As I have lov - ed you.

This is my commandment, That ye love one an - oth - er, That ye love one an - oth - er As I have lov - ed you.

This is my commandment, That ye love one an - oth - er, That ye love one an - oth - er As I have lov - ed you.

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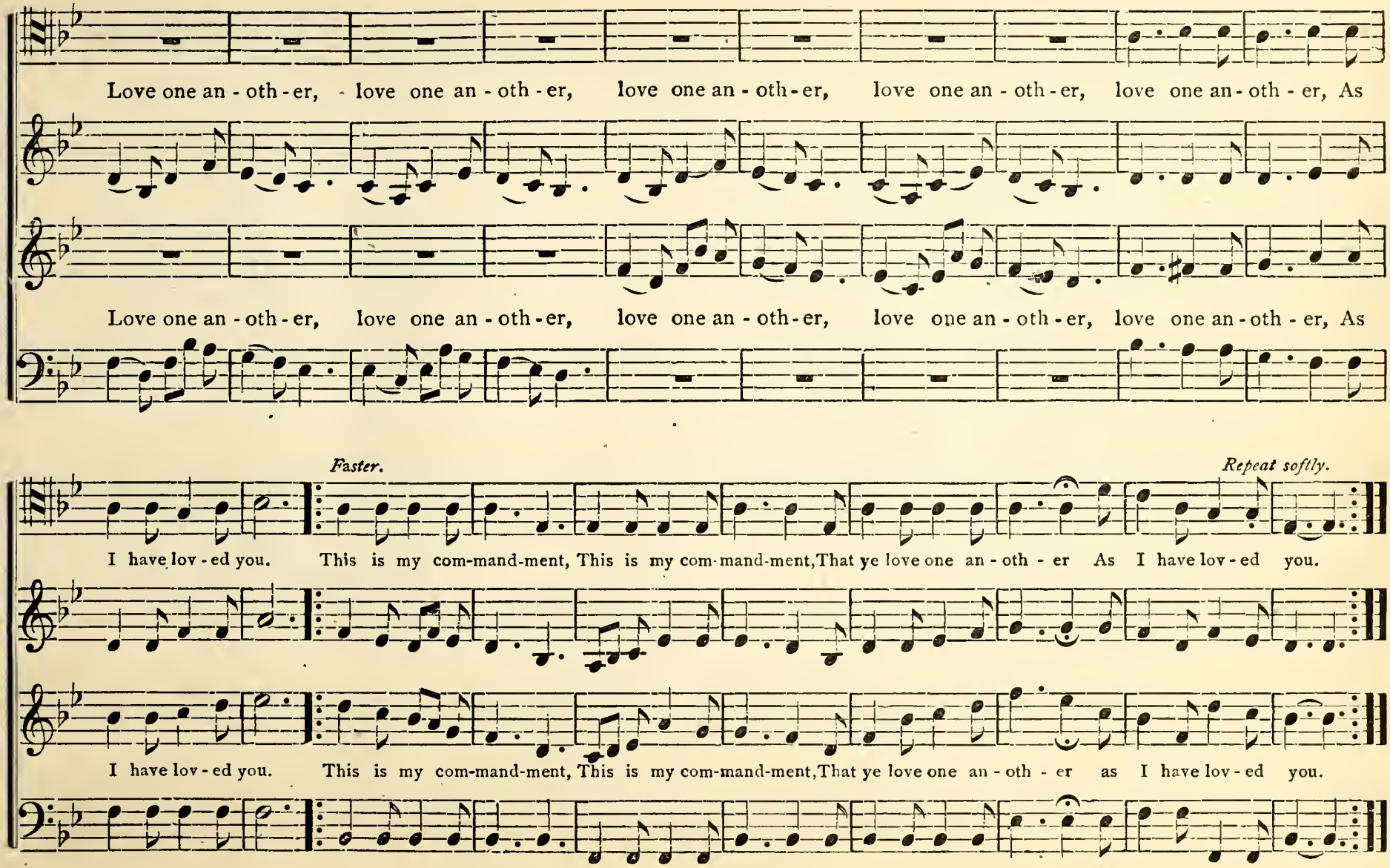
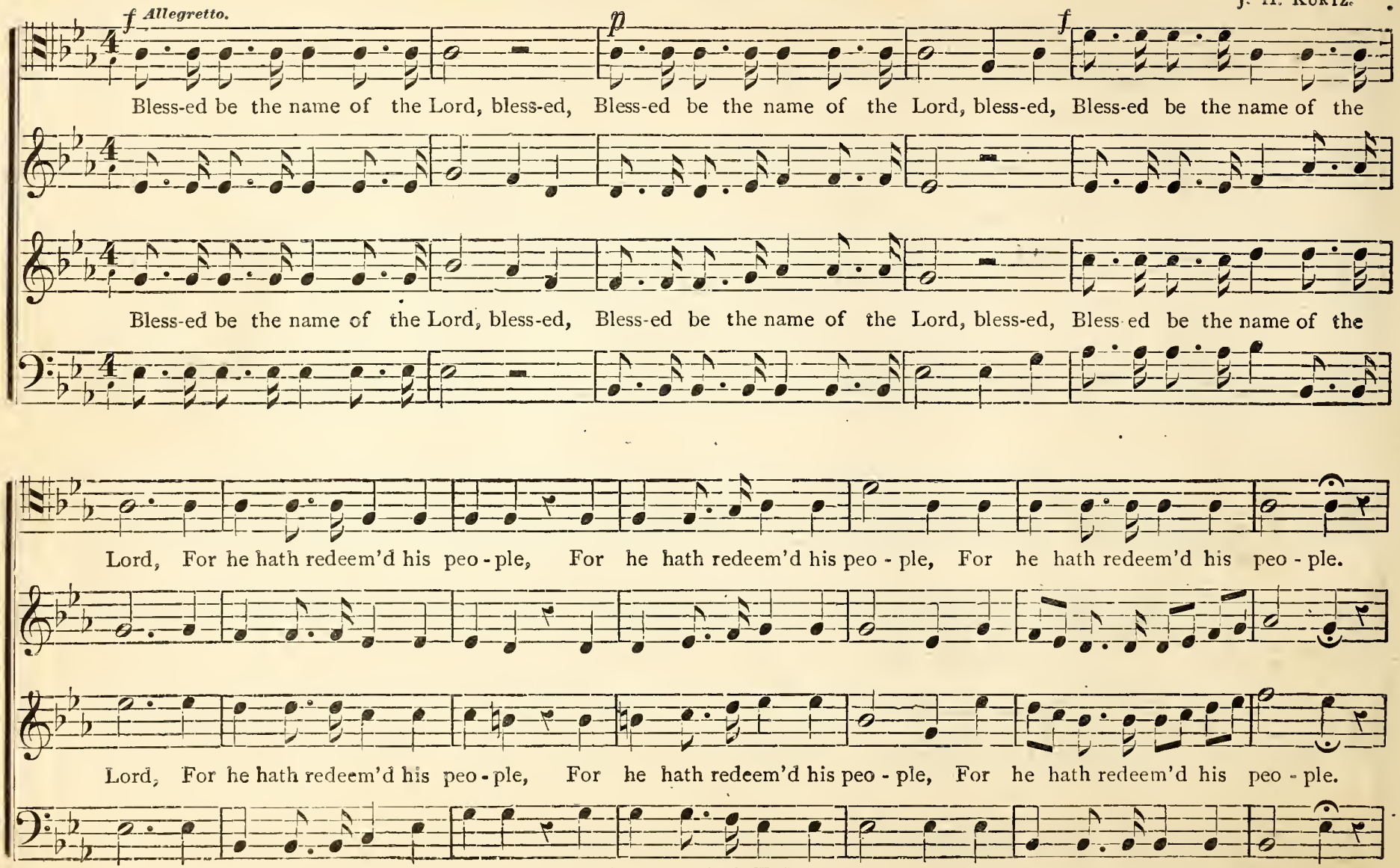

Love one an - oth - er, love one an - oth - er, love one an - oth - er, love one an - oth - er, love one an - oth - er, As
Love one an - oth - er, love one an - oth - er, love one an - oth - er, love one an - oth - er, love one an - oth - er, As
Faster.
Repeat softly.
I have lov - ed you. This is my com-mand-ment, This is my com-mand-ment, That ye love one an - oth - er As I have lov - ed you.
I have lov - ed you. This is my com-mand-ment, This is my com-mand-ment, That ye love one an - oth - er as I have lov - ed you.

Blessed Be the Name of the Lord.

J. H. Kurtz.



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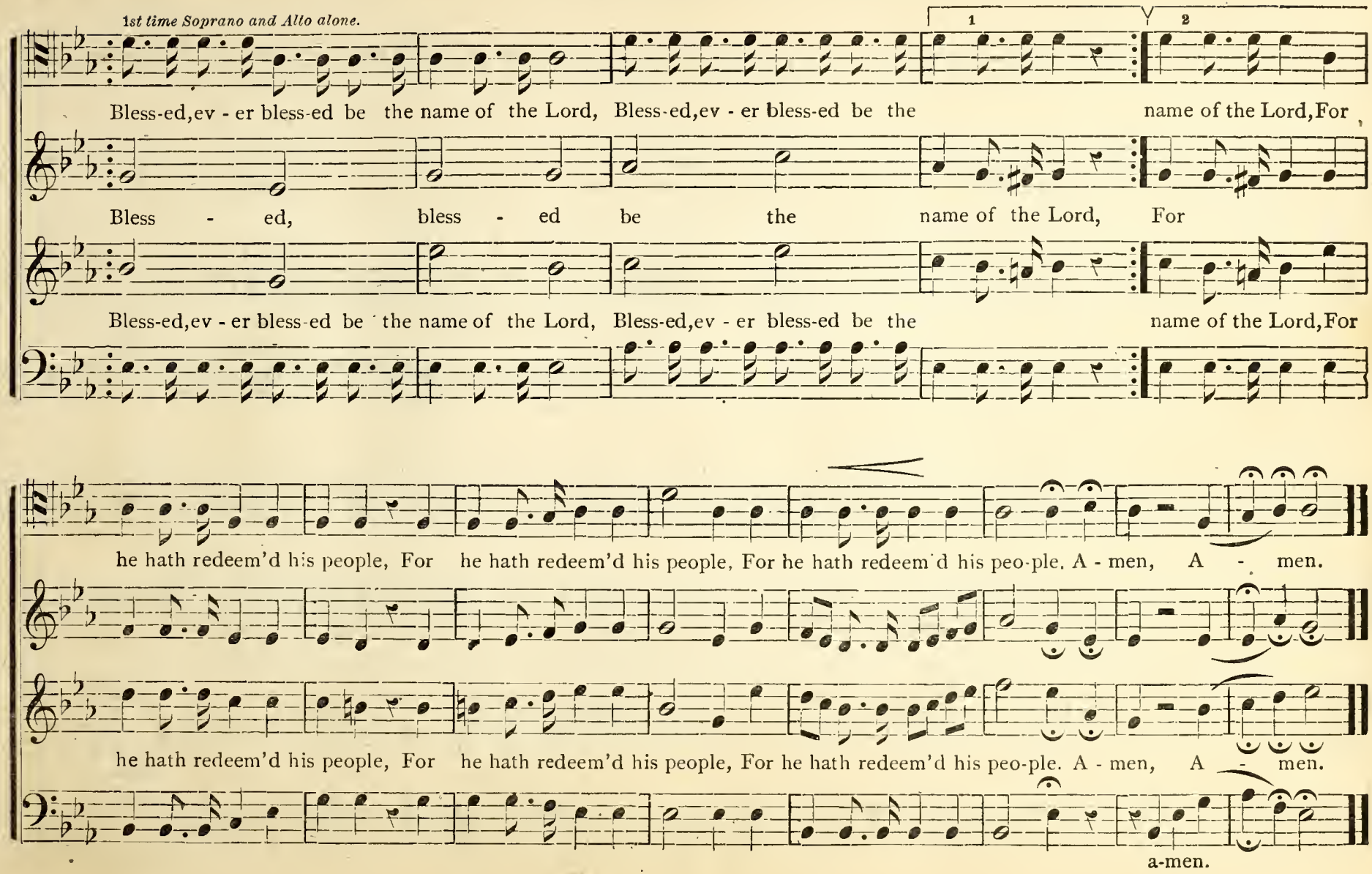
1st time Soprano and Alto alone.
1
2
Bless-ed, ev - er bless-ed be the name of the Lord, Bless-ed, ev - er bless-ed be the name of the Lord, For
Bless - ed, bless - ed be the name of the Lord, For
Bless-ed, ev - er bless-ed be the name of the Lord, Bless-ed, ev - er bless-ed be the name of the Lord, For
he hath redeem'd his people, For he hath redeem'd his people, For he hath redeem'd his peo-ple. A - men, A - men.
he hath redeem'd his people, For he hath redeem'd his people, For he hath redeem'd his peo-ple. A - men, A - men.
a-men.

Easter Anthem.

Allegretto.

W. F. W.

Je-sus ris-en, Je-sus ris-en, Je-sus is ris-en and

Lift your glad voic-es in tri-umph on high,

For Je-sus is ris-en, For Je-sus is ris-en, Je-sus is ris-en and

man can-not die.

man can-not die. Vain were the terrors that gath-ered around him, Short the dominion of death and the grave; He

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Allegretto maestoso.

Rit.

burst from the fet-ters of dark-ness that bound him, Resplendent in glo - ry to live, to live and to save.

Rit.

ff

Loud was the cho-rus of an-gels on high, The Sav - ior is ris - en,

The Sav-ior is ris - en, The Sav ior is

ff *m*

Loud was the cho-rus of an gels on high, The Sav - ior is ris - en,

The Sav - ior is ris - en, and man shall not die.

ris - en, Lift your glad voic-es in tri-umph on

The Sav - ior is ris - en, and man shall not die.

Je - sus ris - en, Je - sus ris - en, Je - sus is ris - en and man can-not die.

high,

For Je - sus is ris - en, For Je - sus is ris - en, Je - sus is ris - en and man can-not die.

S. Filmore Bennett, author of "The Sweet By and by." S. W. Straub.

Solo. f Chorus. p Solo. cres. p Chorus. pp

1. There shall dawn a glo-rious morning, By and by, by and by; All the heav'n-ly hills a-dorn-ing, By and by, by and by;

2. With the sweet skies bending o'er us, By and by, by and by; We shall join the hea'nly cho-rus, By and by, by and by;

3. In the fields be-yond the riv - er, By and by, by and by, Love shall b'oom for us for - ev - er, By and by, by and by;

Solo. cres. p Chorus. pp

When the lost shall be u - nit - ed, When the wrongs of life are right-ed, When shall bloom the flow-ers blight ed, By and by, by and by.

Free from care and free from sighing, Voice and heart to voice re-ply - ing, In a home of joy un - dy - ing, By and by, by and by.

cres. p pp

All the h pes we fond-ly cher - ish, All the sweet-est tho'ts we nour-ish, There shall live and nev-er per - ish, By and by, by and by.

Cast thy Burden on the Lord.

W. F. Werschkul.

Moderato.

Baritone Solo.

Cast thy bur - den on the Lord, He will sus - tain thee and com - fort thee.

Rit. Dim.

Duet.

Rit.

Cast thy bur - den on..... the Lord, he will sus - tain..... thee, and com - fort thee.

Rit

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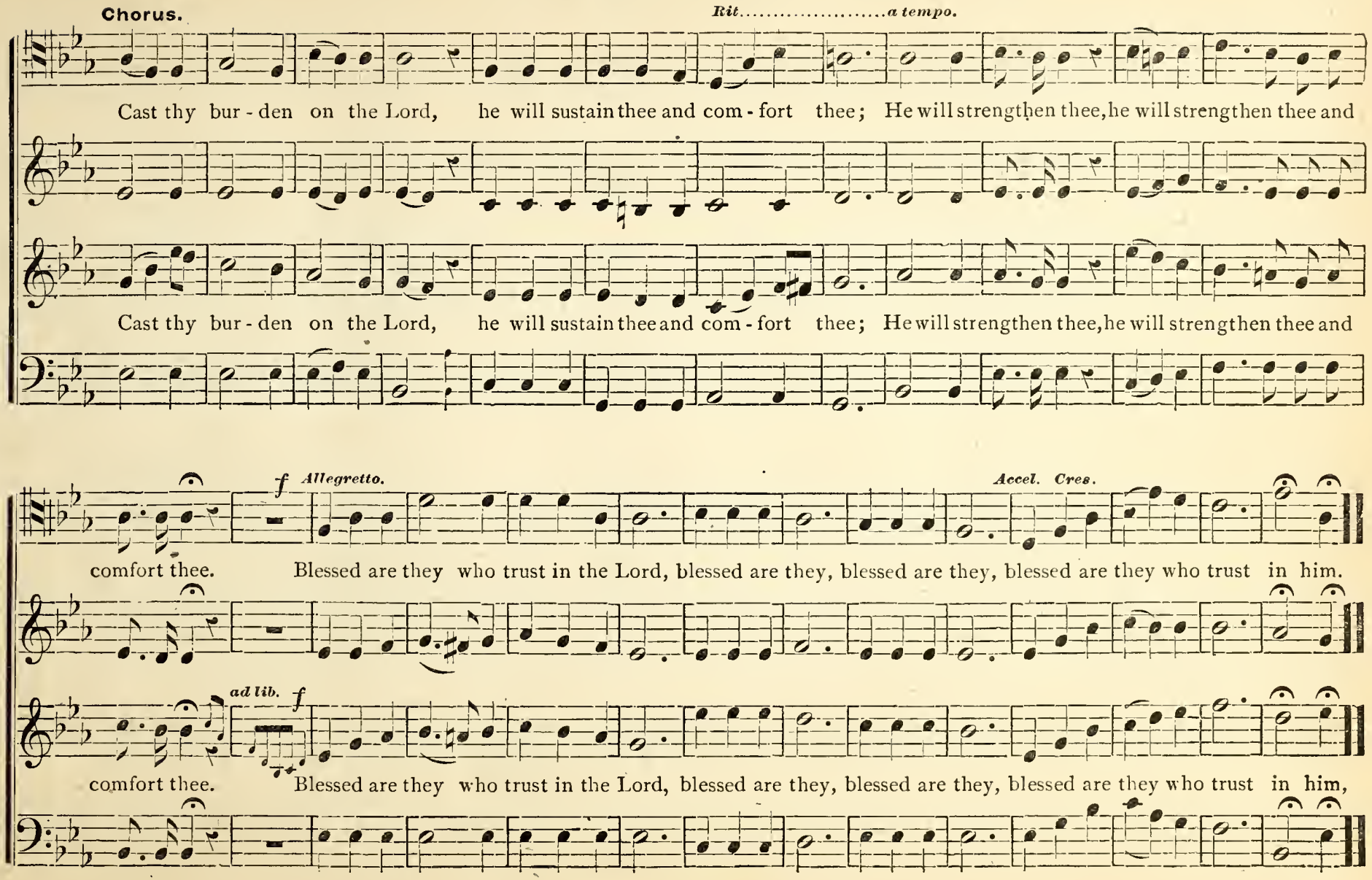

Chorus.
Rit.....a tempo.
Cast thy bur - den on the Lord, he will sustain thee and com - fort thee; He will strengthen thee, he will strengthen thee and
Cast thy bur - den on the Lord, he will sustain thee and com - fort thee; He will strengthen thee, he will strengthen thee and
f Allegretto.
Accel. Cres.
comfort thee. Blessed are they who trust in the Lord, blessed are they, blessed are they, blessed are they who trust in him.
ad lib. f
comfort thee. Blessed are they who trust in the Lord, blessed are they, blessed are they, blessed are they who trust in him,

Christ is Born.

(Christmas Anthem.)

S. W. Straub.

Quartet. *Andante Sostenuto.* *Cres.* *Dim.*

Calm on the list'ning ear of night, Come heav'n's mel-o-dious strains, Where wild Ju-de-a stretch-es far, Her sil-ver mant-led plains.

O'er the blue depths of Gal-i-lee, There comes a ho-lier calm, And shar-on waves in sol-emn praise, Her sil-ent groves of palm.

Duet. *Allegretto.*

The ans-wering hills, send back re-ply; And greet the day-spring from on high.
"Glo-ry to God!" their an-thems ring, Peace to the earth, from heav-en's King!

Chorus.

The answering hills of Pal-es-tine, Send back the glad re-ply, And greet from all their ho-ly heights, The day-spring from on high.

"Glo-ry to God!" the sound-ing skies, Loud with their an-thems ring, Peace to the earth, good will to men, From heav'n's e-ter-nal King.

Joyfully.

Light on thy hills, Je - ru - sa - lem, The Sav - ior now is born! And bright on Beth - le'ms joy-ous plains, Breaks the first Christmas morn.

Light on thy hills, Je - ru - sa - lem, The Sav - ior now is born! And bright on Beth - le'ms joy-ous plains, Breaks the first Christmas morn.

Tenor and Alto, Duet. *Cantabile.*

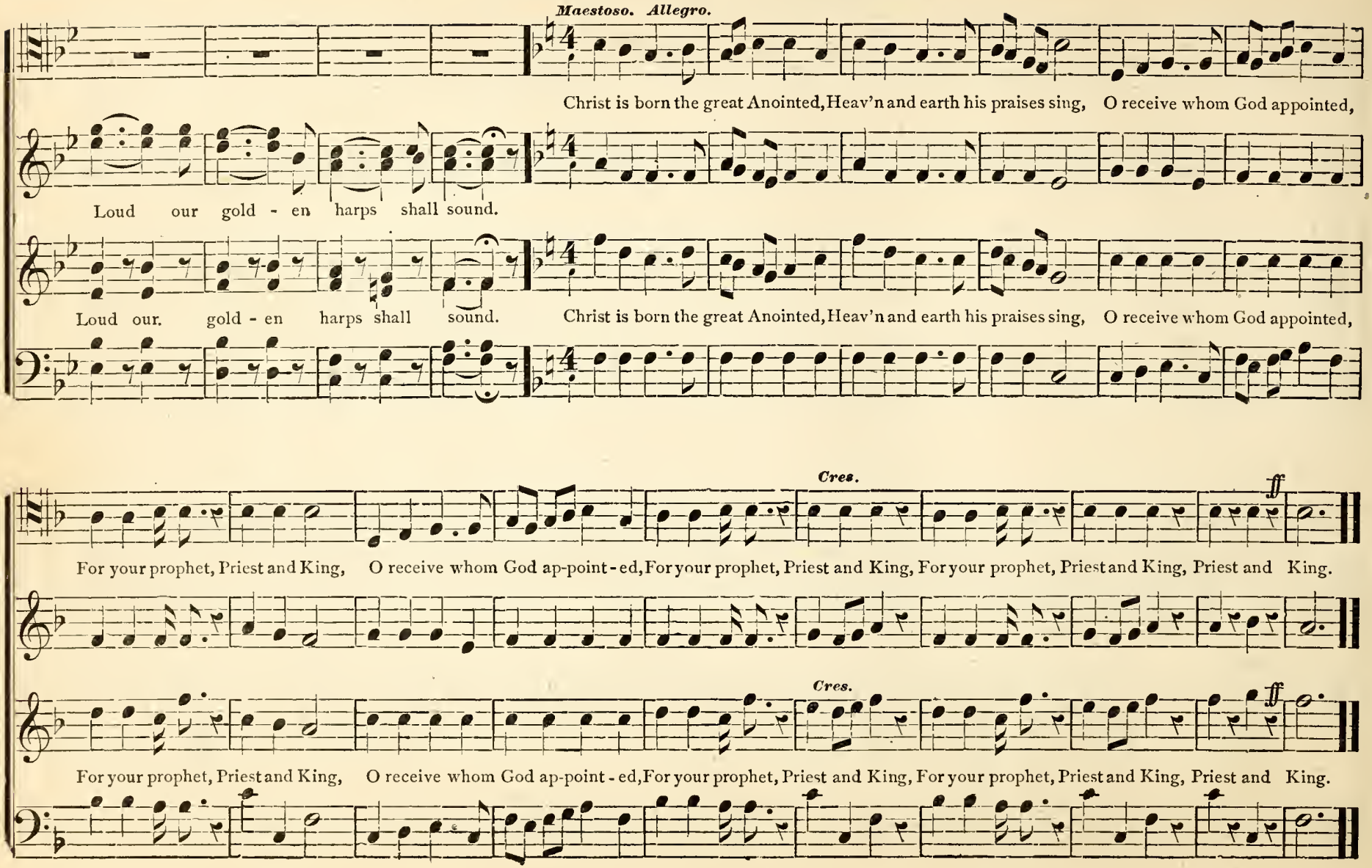
Soprano and Alto, Duet.

Peace on earth, good will from heav-en, Reach - ing far as man is found, Souls re - deemed and sins for-giv - en,

Chorus.

Peace on earth, good will from heav - en. Reach-ing far as man is found. Souls re - deemed and sins for - giv - en,

Christ is Born—Concluded.



O Give Thanks!

Allegretto.

S. W. Straub.

O give thanks, O give thanks, O give thanks un-to the Lord, O give thanks, O give thanks,

O give thanks, O give thanks, O give thanks un-to the Lord, O give thanks, O give thanks,

Andante.

O give thanks un-to the Lord; For he is good, for he is good, for his mer-cy en-dur-eth for ev-er,

O give thanks un-to the Lord; For he is good, for he is good, for his mer-cy en-dur-eth for ev-er,

For he is good, for he is good, For his mer - cy en-dur - eth for-ev-er. Who can ut-ter the migh-ty acts of the Lord?

For he is good, for he is good, For his mer - cy en-dur - eth for-ev-er. Who can ut-ter the migh-ty acts of the Lord?

Who can show forth all his prais - es? Who can show forth all his prais - es?

Who can ut-ter the mighty acts of the Lord?

Who can show forth all his prais - es? Who can show forth all his prais - es?

First time Soprano and Alto Duet.

Praise, O praise the Lord, praise him for his goodness, Praise, O praise the Lord, For his

O that men would praise the Lord for his goodness, for his goodness, O that men would praise the Lord for his won-der-ful

Praise, O praise the Lord, praise him for his goodness, Praise, O praise the Lord, For his

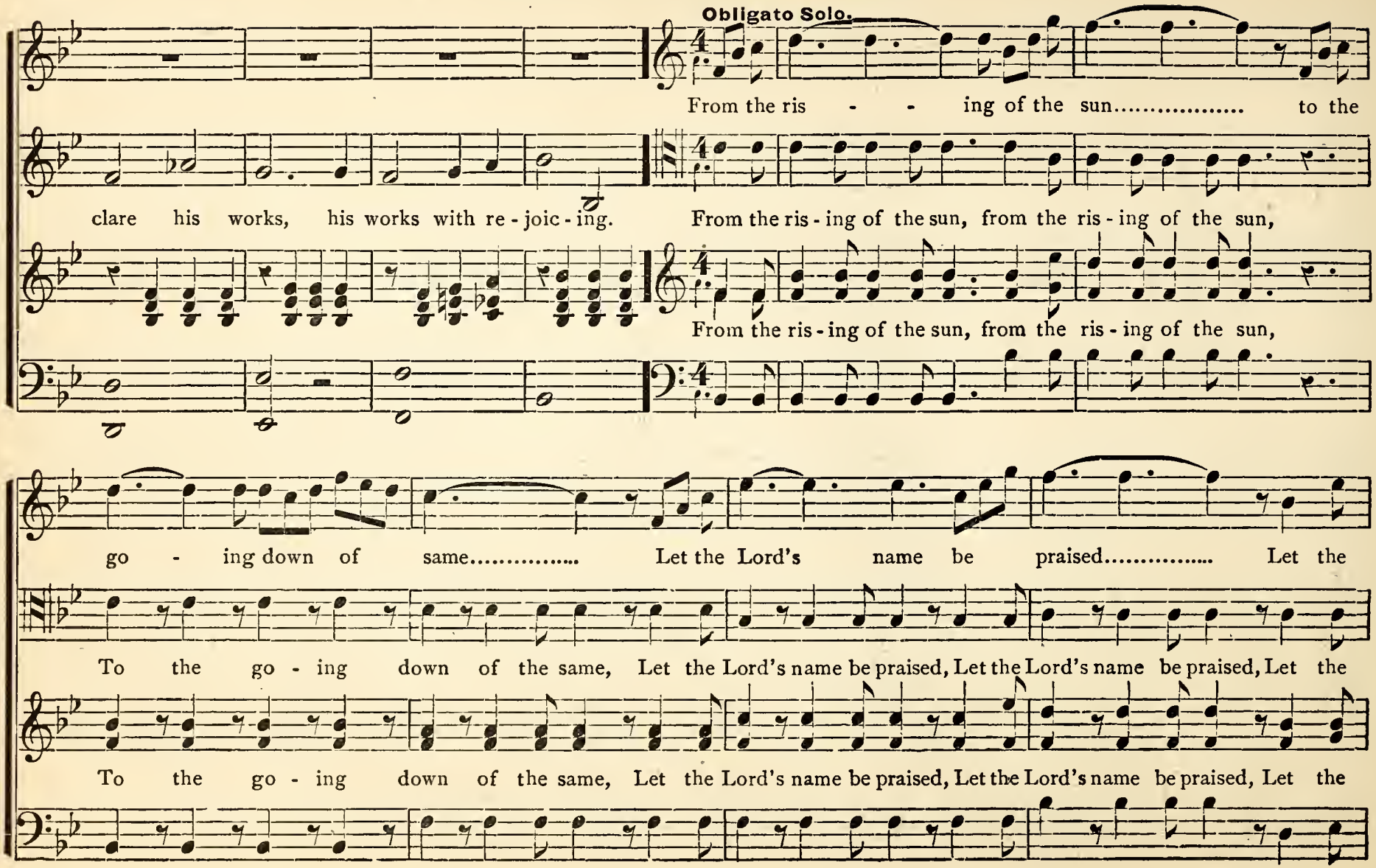
works to the chil-dren of men.

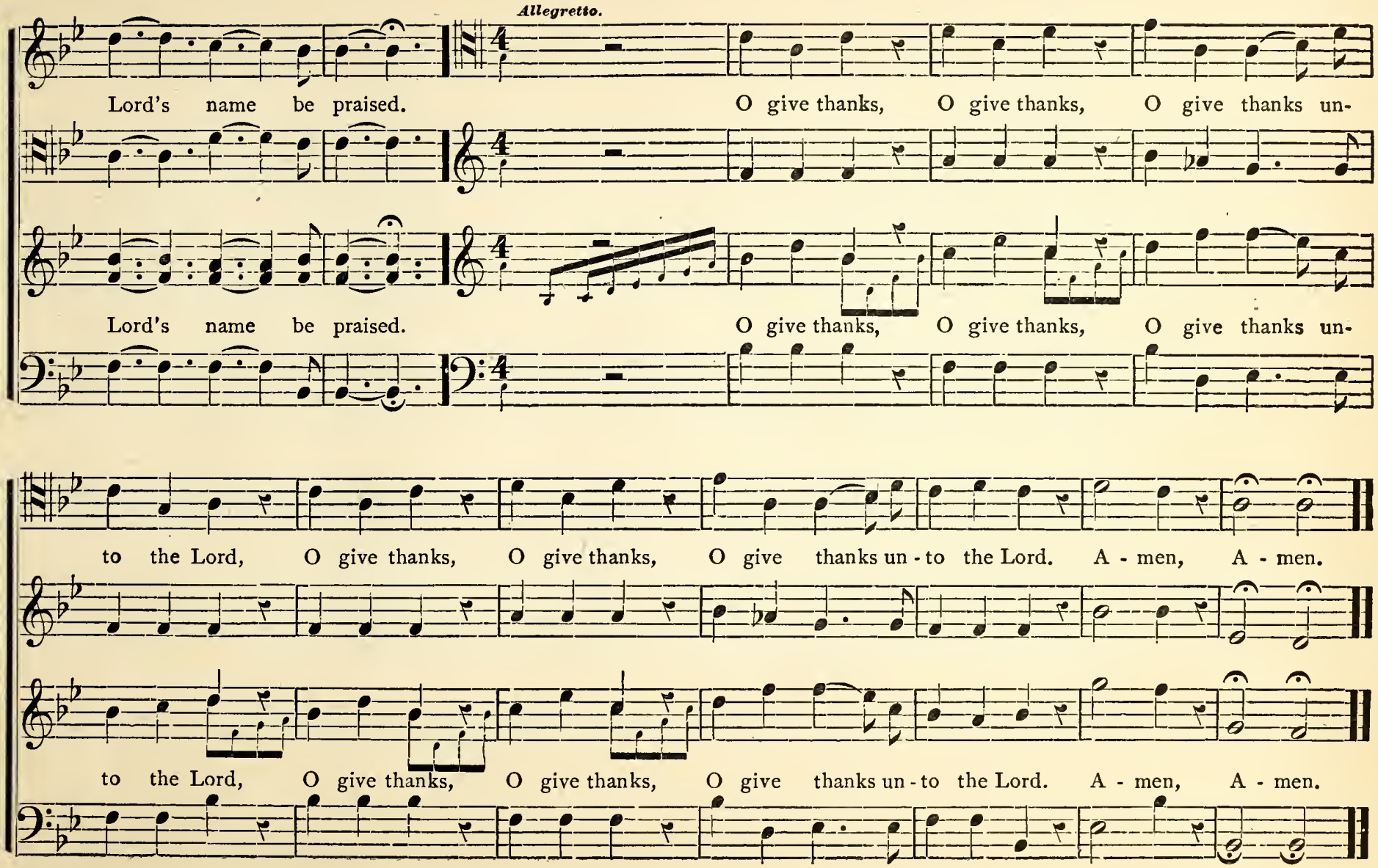
Alto Solo.

works to the chil - dren of men. Let them sac - ri-fice the sac - ri - fic - es of thanks - giv-ing, And de-

works to the chil - dren of men.

* Small notes for repeat only.


Obligato Solo.
From the ris - - ing of the sun..... to the
clare his works, his works with re - joic - ing.
From the ris - ing of the sun, from the ris - ing of the sun,
From the ris - ing of the sun, from the ris - ing of the sun,
go - ing down of same..... Let the Lord's name be praised..... Let the
To the go - ing down of the same, Let the Lord's name be praised, Let the Lord's name be praised, Let the
To the go - ing down of the same, Let the Lord's name be praised, Let the Lord's name be praised, Let the


Allegretto.
Lord's name be praised. O give thanks, O give thanks, O give thanks un-
Lord's name be praised. O give thanks, O give thanks, O give thanks un-
to the Lord, O give thanks, O give thanks, O give thanks un - to the Lord. A - men, A - men.
to the Lord, O give thanks, O give thanks, O give thanks un - to the Lord. A - men, A - men.

Give Ear to My Words, O Lord,

Moderato.

J. M. Stillman, Mus. Doc. by per.

dim.

Give ear to my words, O Lord, con-sid-er my med-i - ta - tion; Give ear to my words, O Lord, con-sid er my med - i-

dim.

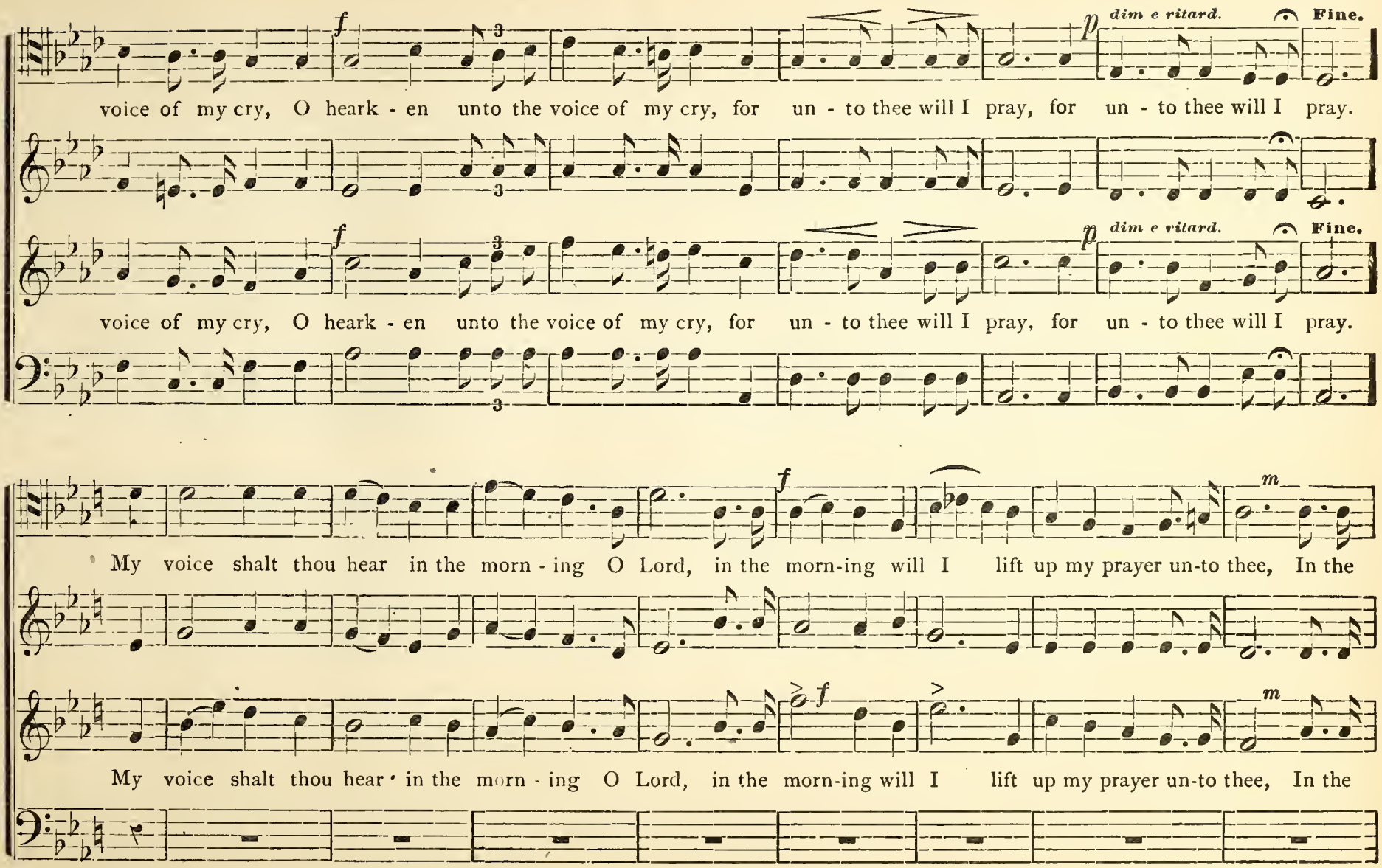
Give ear to my words, O Lord, con-sid-er my med-i - ta - tion; Give ear to my words, O Lord, con-sid-er my med - i-

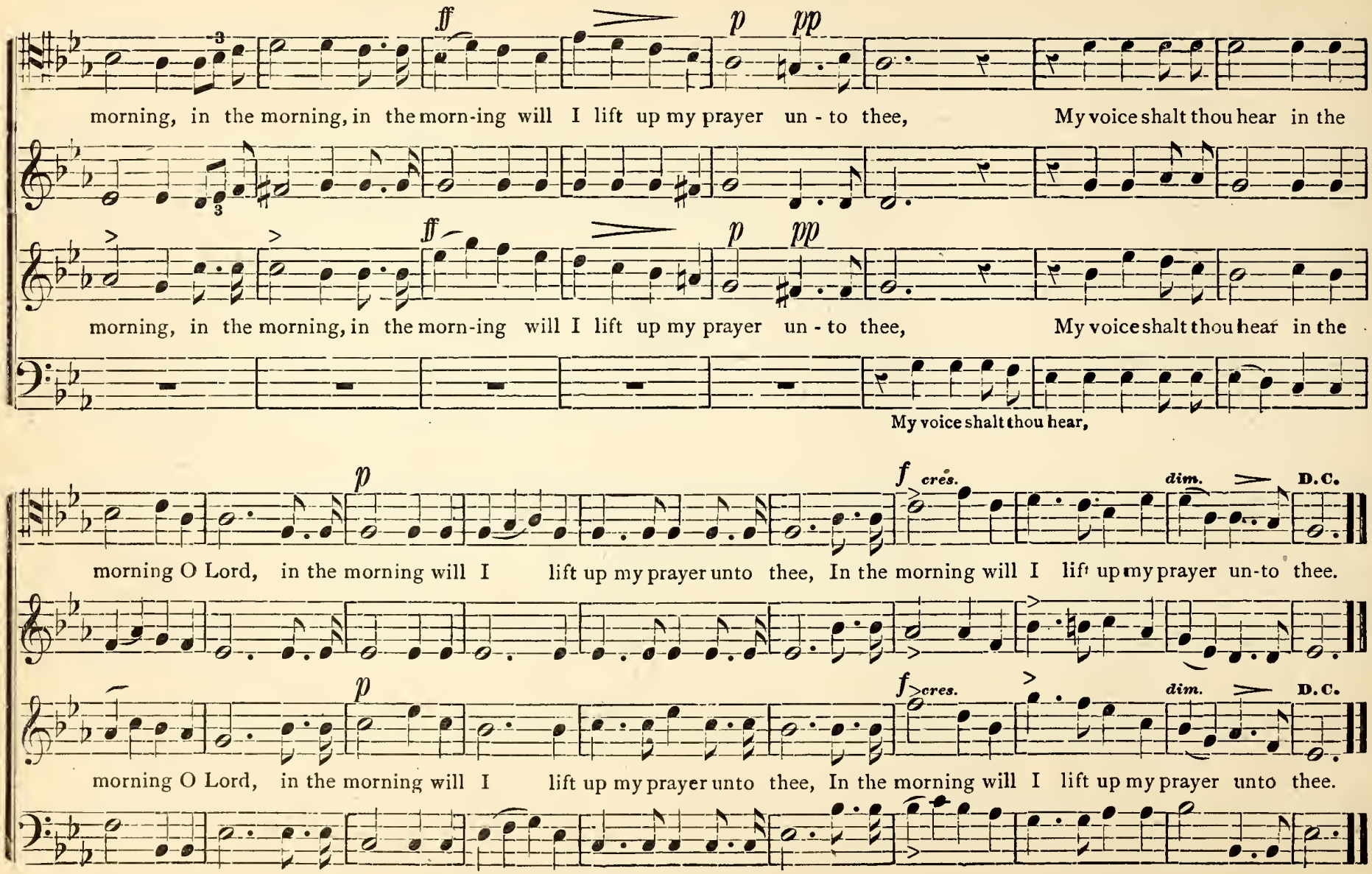
p *cres.* *f* *m*

ta - tion; And heark-en un - to the voice of my cry, for un - to thee will I pray, O heark - en un - to the

p *cres.* *f* *m*

ta - tion; And heark-en un - to the voice of my cry, for un - to thee will I pray, O heark - en un - to the


f
p
dim e ritard.
Fine.
voice of my cry, O heark - en unto the voice of my cry, for un - to thee will I pray, for un - to thee will I pray.
voice of my cry, O heark - en unto the voice of my cry, for un - to thee will I pray, for un - to thee will I pray.
f
m
My voice shalt thou hear in the morn - ing O Lord, in the morn-ing will I lift up my prayer un-to thee, In the
My voice shalt thou hear in the morn - ing O Lord, in the morn-ing will I lift up my prayer un-to thee, In the


ff
p
pp
morning, in the morning, in the morn-ing will I lift up my prayer un - to thee, My voice shalt thou hear in the
morning, in the morning, in the morn-ing will I lift up my prayer un - to thee, My voice shalt thou hear in the
My voice shalt thou hear,
p
f
cres.
dim.
D.C.
morning O Lord, in the morning will I lift up my prayer unto thee, In the morning will I lift up my prayer un-to thee.
morning O Lord, in the morning will I lift up my prayer unto thee, In the morning will I lift up my prayer unto thee.

Maestoso.

From MOZART'S "Twelfth Mass."

Great are thy works, Je - ho - vah, Great and glo - rious are thy works O Lord, glo-rious is thy

Sopranos sing first eight measures from the Alto staff.

Great are thy works, Je - ho - vah, Great and glo - rious are thy works O Lord, glo-rious is thy

name, is thy name, O Lord, glo-rious is thy name, glo-rious is thy name, Al - might-y, glo - rious is thy name, O

name, is thy name, O Lord, glo-rious is thy name, glo-rious is thy name, Al - might - - - - Al - might-y, glo-rious

Lord, glo-rious is thy name, O Lord, glo-rious is thy name, O Lord, glo-rious is thy name, Al-might-y Lord, All the

- - - - - - - - - - - - y, glo-rious is thy name, Al-might-y Lord; All thy

glo-rious is thy name, is thy name,

p *f* *p*

an - gels stand, stand round a - bout thy throne, All the an - gels stand, stand round a - bout thy throne,

p *f* *p*

p *f* *p*

an - gels stand, stand round a - bout thy throne, All the an - gels stand, stand round a - bout thy throne,

p *f* *p*

mp Cres. f

Let all na-tions bow be-fore thee, bow be-fore thee, Let all, let all nations bow be-fore thee, Let all,

mp f

tr. Cres. f >

Let all na-tions bow be-fore thee, bow be-fore thee, Let all nations bow be-fore thee, Let all,

f >

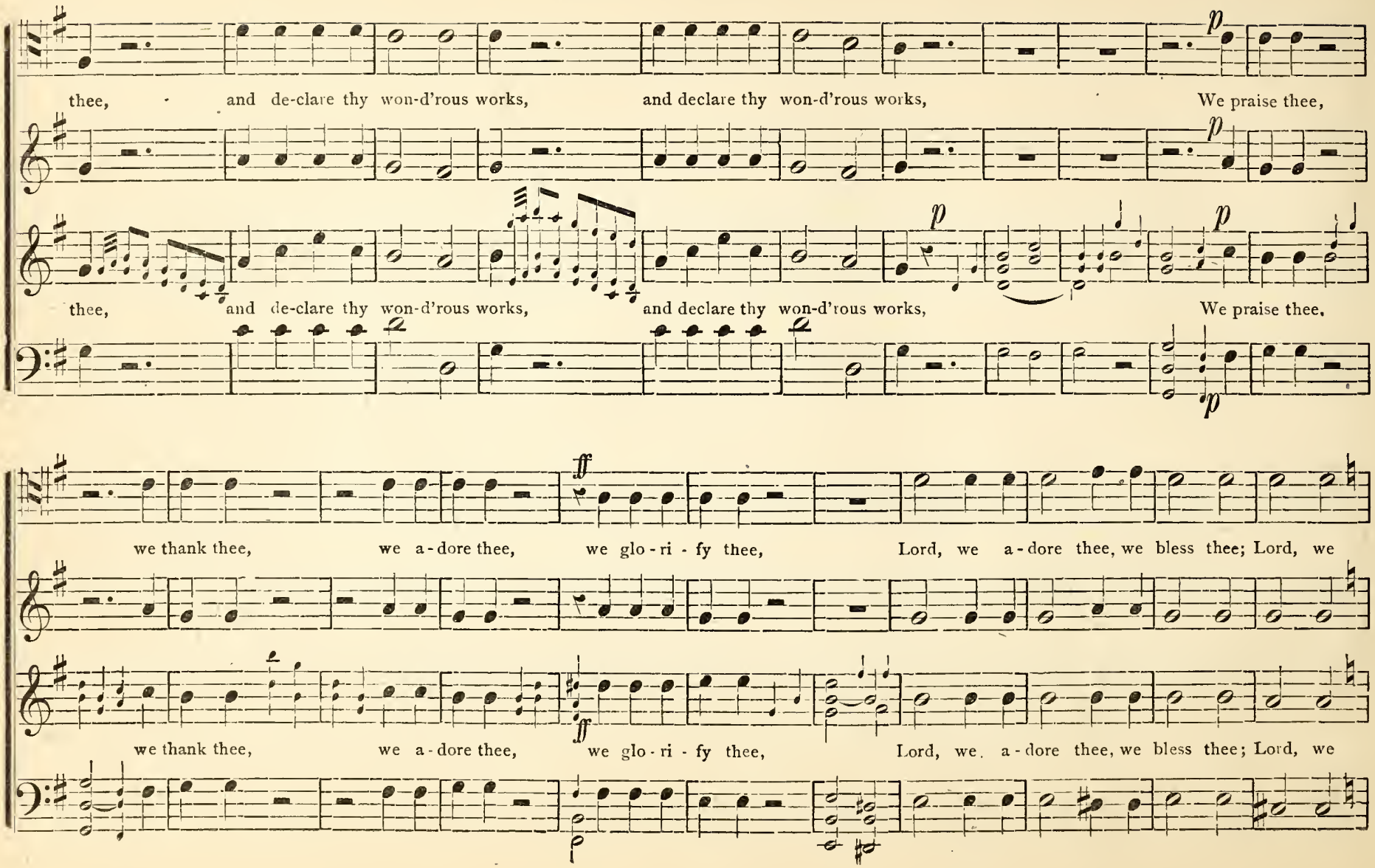
Cres. f

let all na-tions bow be-fore thee, Let all, let all na-tions bow be-fore thee, Let all, let all na-tions bow be-fore

Cres. f >

let all na-tions bow be-fore thee, Let all na-tions bow be-fore thee, Let all, let all na-tions bow be-fore

mp f


p
thee, and de-clare thy won-d'rous works, and declare thy won-d'rous works, We praise thee,
p
thee, and de-clare thy won-d'rous works, and declare thy won-d'rous works, We praise thee,
p
p
ff
we thank thee, we a-dore thee, we glo-ri-fy thee, Lord, we a-dore thee, we bless thee; Lord, we
ff
we thank thee, we a-dore thee, we glo-ri-fy thee, Lord, we a-dore thee, we bless thee; Lord, we

thank thee for thy great glo - ry, for thy great glo-ry, for thy great glo - ry, Lord, we

thank thee for thy great glo - ry, O Lord, we thank thee, O Lord, we thank thee, Lord, we

for thy great glo-ry, for thy great glo - ry,

thank thee for thy great glo -ry, for thy great glo-ry, for thy great glo - ry. Heav'n is thy

Sopranos sing next eight measures from Alto Staff.

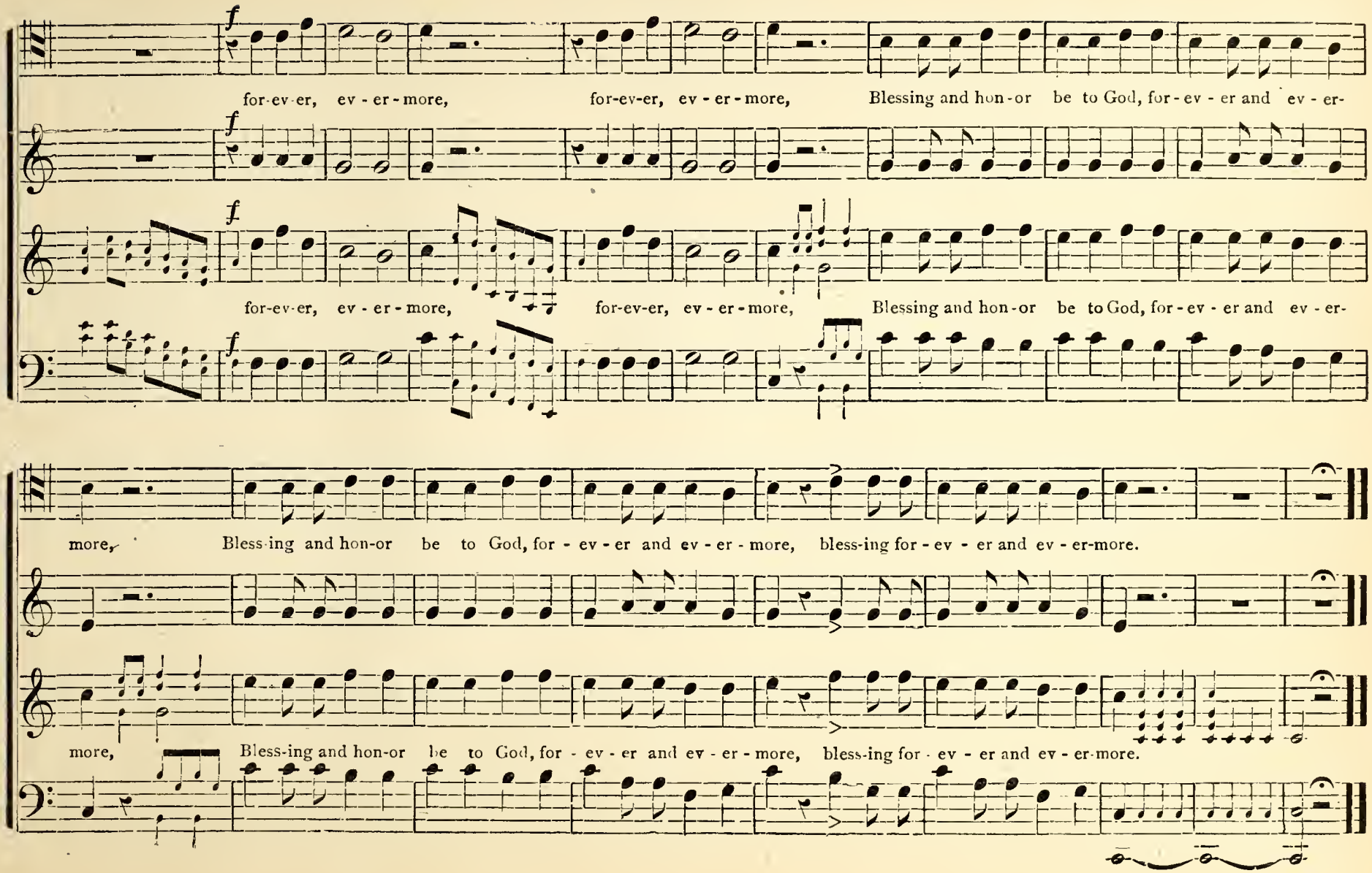
thank thee for thy great glo-ry, for thy great glo-ry, for thy great glo - ry. Heav'n is thy

throne, and earth is thy foot-stool. Thou art King ov - er all the world, Glo-rious is thy

throne, and earth is thy foot-stool. Thou art King o - ver all the world, Glo-rious is thy

name, is thy name, O Lord, glo-rious is thy name, Bless-ing and hon-or be to God for - ev - er and ev-er,

name, is thy name, O Lord, glo-rious is thy name, Bless-ing and hon-or be to God for - ev - er and ev-er,


f
for-ev-er, ev - er - more, for-ev-er, ev - er - more, Blessing and hon-or be to God, for - ev - er and ev - er-
f
f
for-ev-er, ev - er - more, for-ev-er, ev - er - more, Blessing and hon-or be to God, for - ev - er and ev - er-
f
more, Bless-ing and hon-or be to God, for - ev - er and ev - er - more, bless-ing for - ev - er and ev - er-more.
more, Bless-ing and hon-or be to God, for - ev - er and ev - er - more, bless-ing for - ev - er and ev - er-more.

The May Morning.

(Copyrighted, 1879 by C. R. Hodge.)

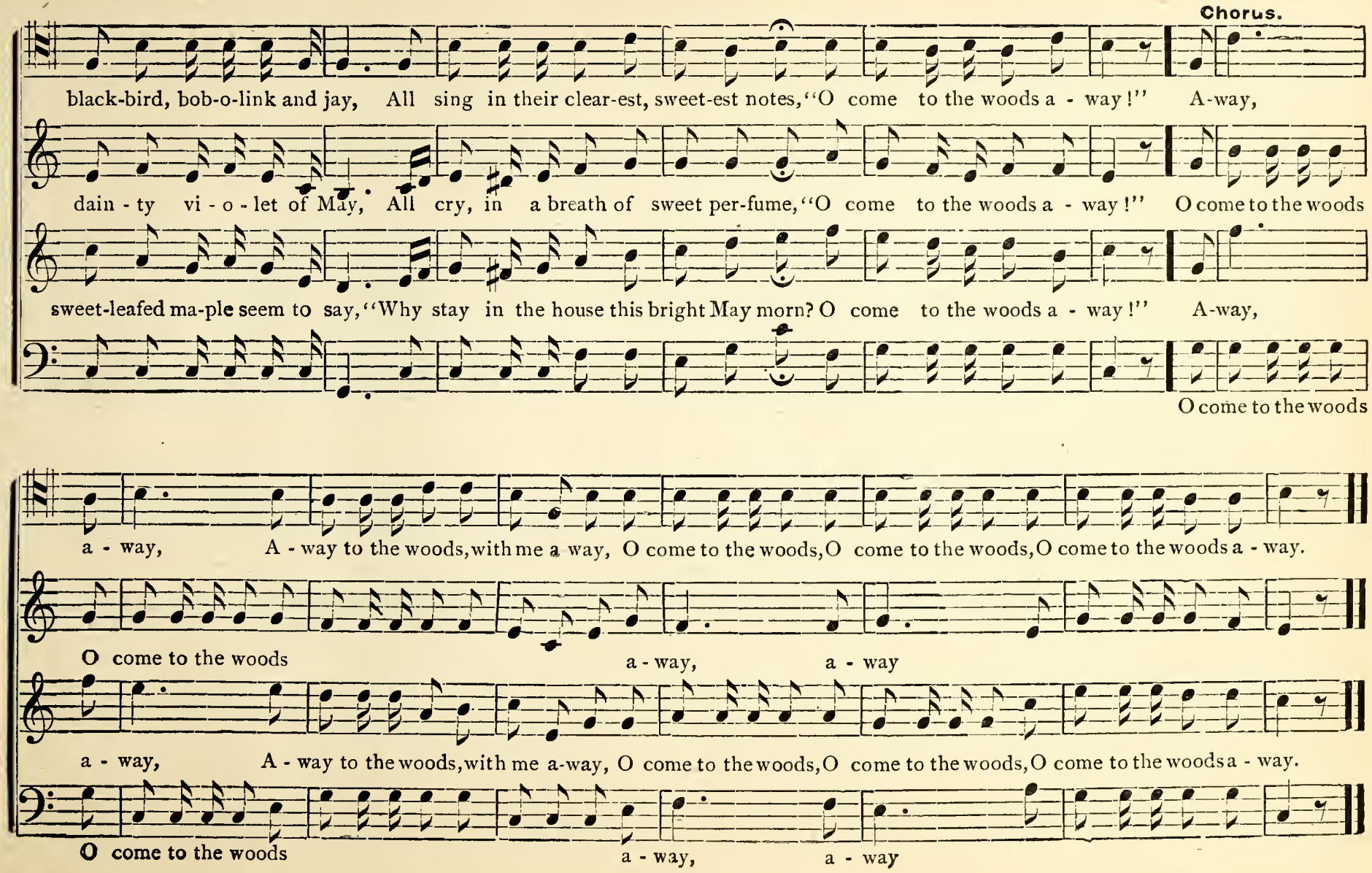
C. R. Hodge. C. R. Hodge.

Not too fast.

1. The quiv-er-ing rays of the east-ern sun Tip yon-der hills with gold; The lark from his leaf-y cov-er springs With a greet-ing song so bold, And the red-breast, rob-in, and the sau-cy lit-tle wren, And the sheds a gleam, As the sun as-cends on high; And the dai-sy, but-ter-cup, and dan-de-li-on, too, And the lie and rest In the cool and fra-grant shade, While the beach, the but-ter-nut, the hick-o-ry and oak, And the

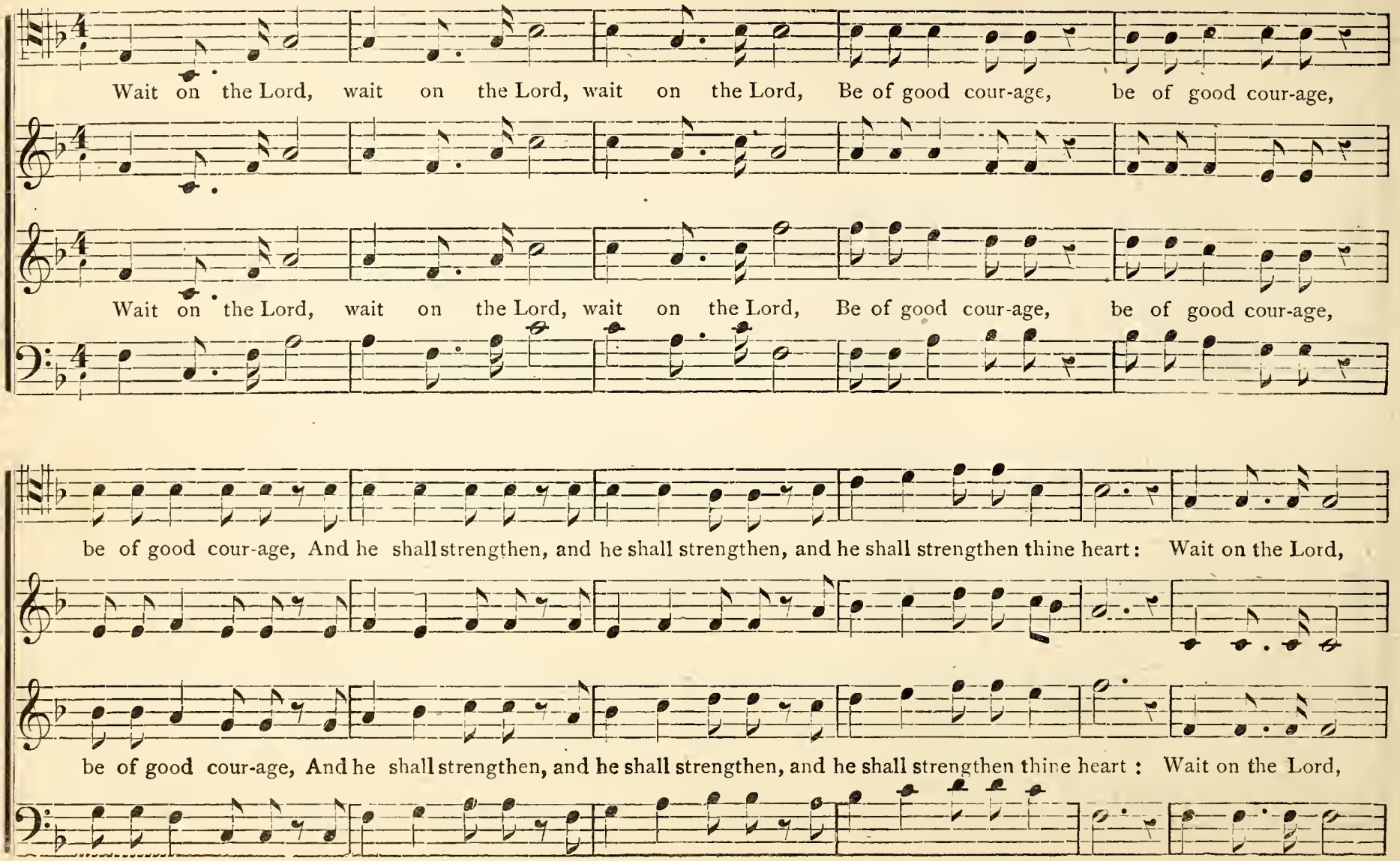
2. The pret-ti-est flow'rs that were ev-er seen, Are nod-ding to the sky, The dew on their fa-ces

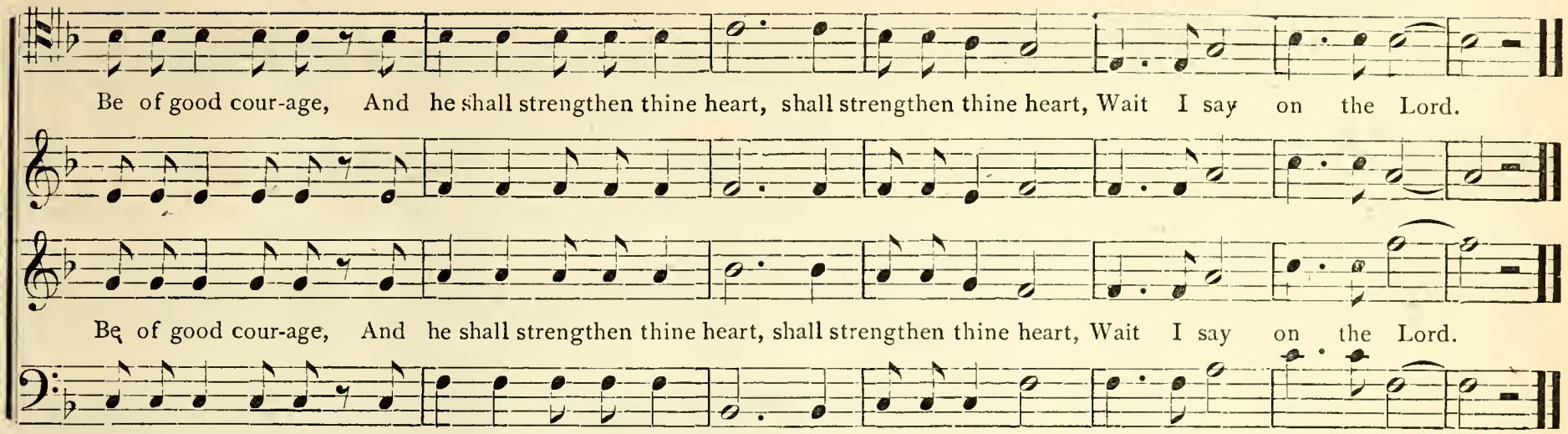
3. The trem-u-lant leaves of the old elm tree, That stands with-in the glade, Are beck'ning us there to


Chorus.
black-bird, bob-o-link and jay, All sing in their clear-est, sweet-est notes, "O come to the woods a - way!" A-way,
dain - ty vi - o - let of May, All cry, in a breath of sweet per-fume, "O come to the woods a - way!" O come to the woods
sweet-leafed ma-ple seem to say, "Why stay in the house this bright May morn? O come to the woods a - way!" A-way,
O come to the woods
a - way, A - way to the woods, with me a way, O come to the woods, O come to the woods, O come to the woods a - way.
O come to the woods a - way, a - way
a - way, A - way to the woods, with me a-way, O come to the woods, O come to the woods, O come to the woods a - way.
O come to the woods a - way, a - way

Wait on the Lord.

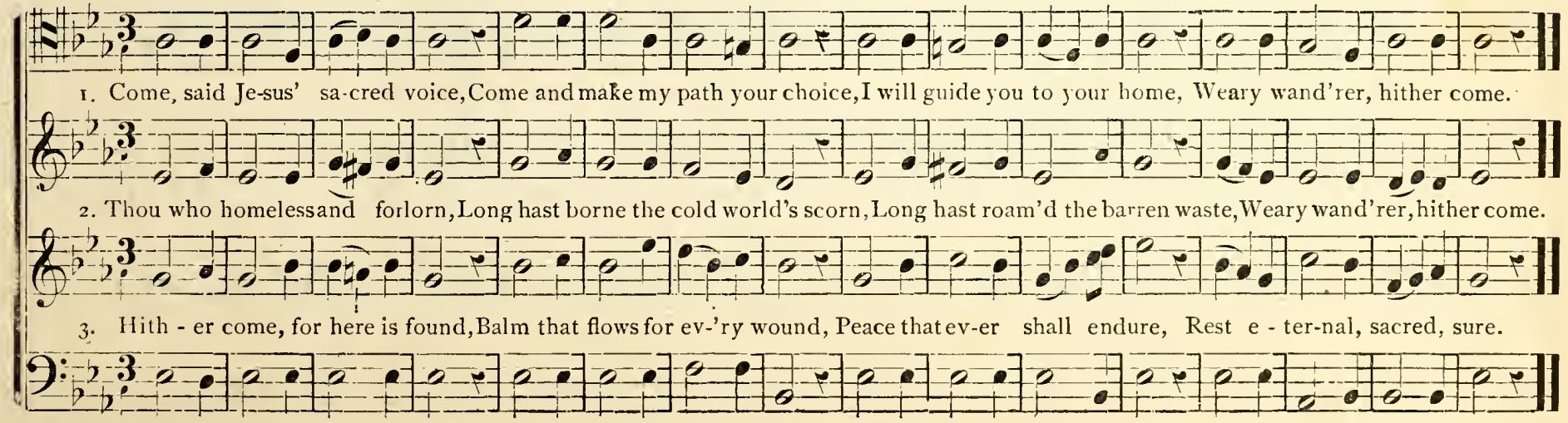
S. W. Straub.





Theodora. 7s.

Andante. W. T. Wiley.



How Lovely is Zion.

Moderato.

(Copyrighted, 1879, C. R. Hodge.)

C. R. Hodge.

How love-ly is Zion, how love-ly is Zi-on, cit-y of our God. How lovely is Zi-on, How lovely is

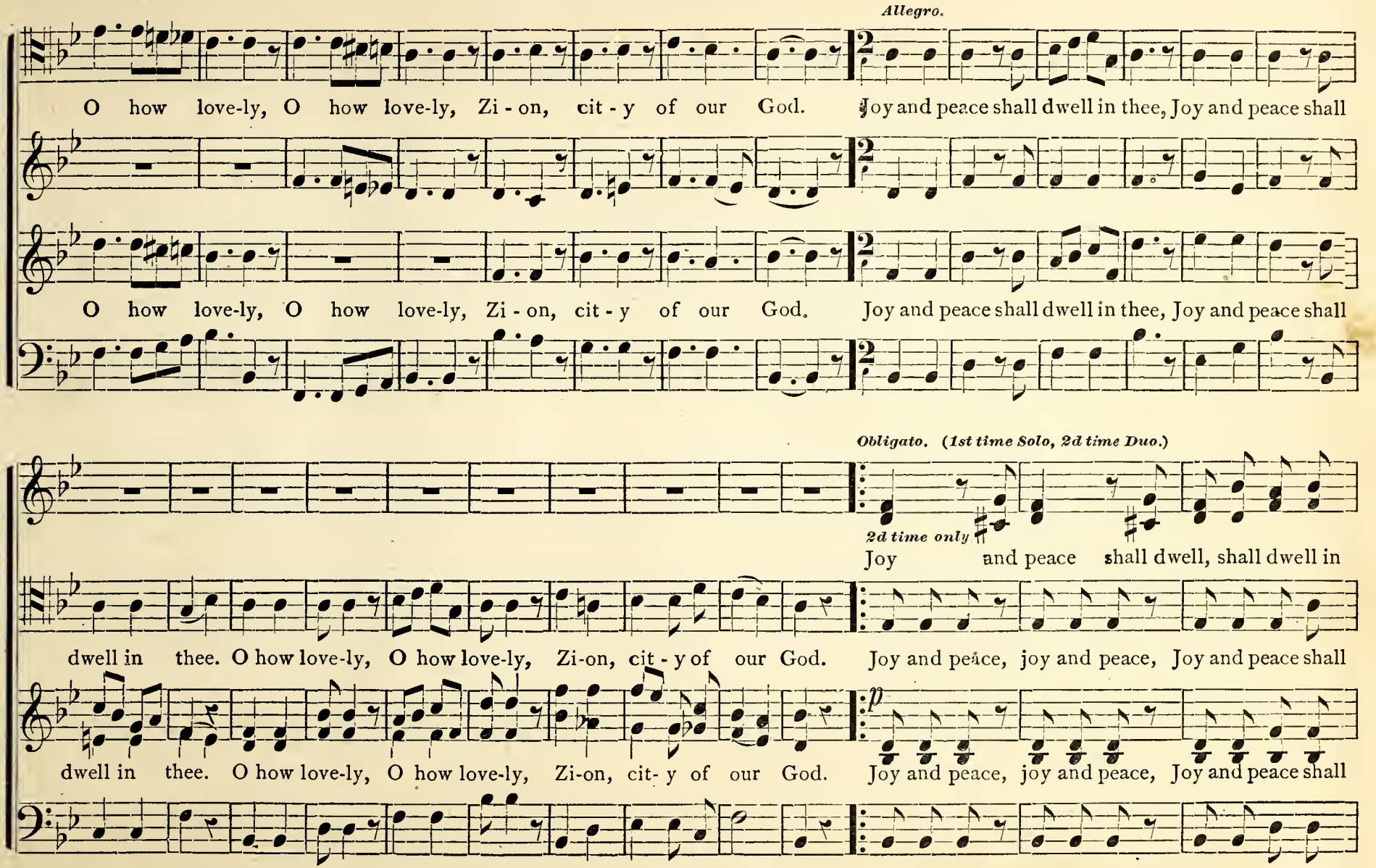
How love ly is Zi - on,

How love-ly is Zi-on, how love-ly is Zi-on, cit-y of our God. How love - ly is Zi - -

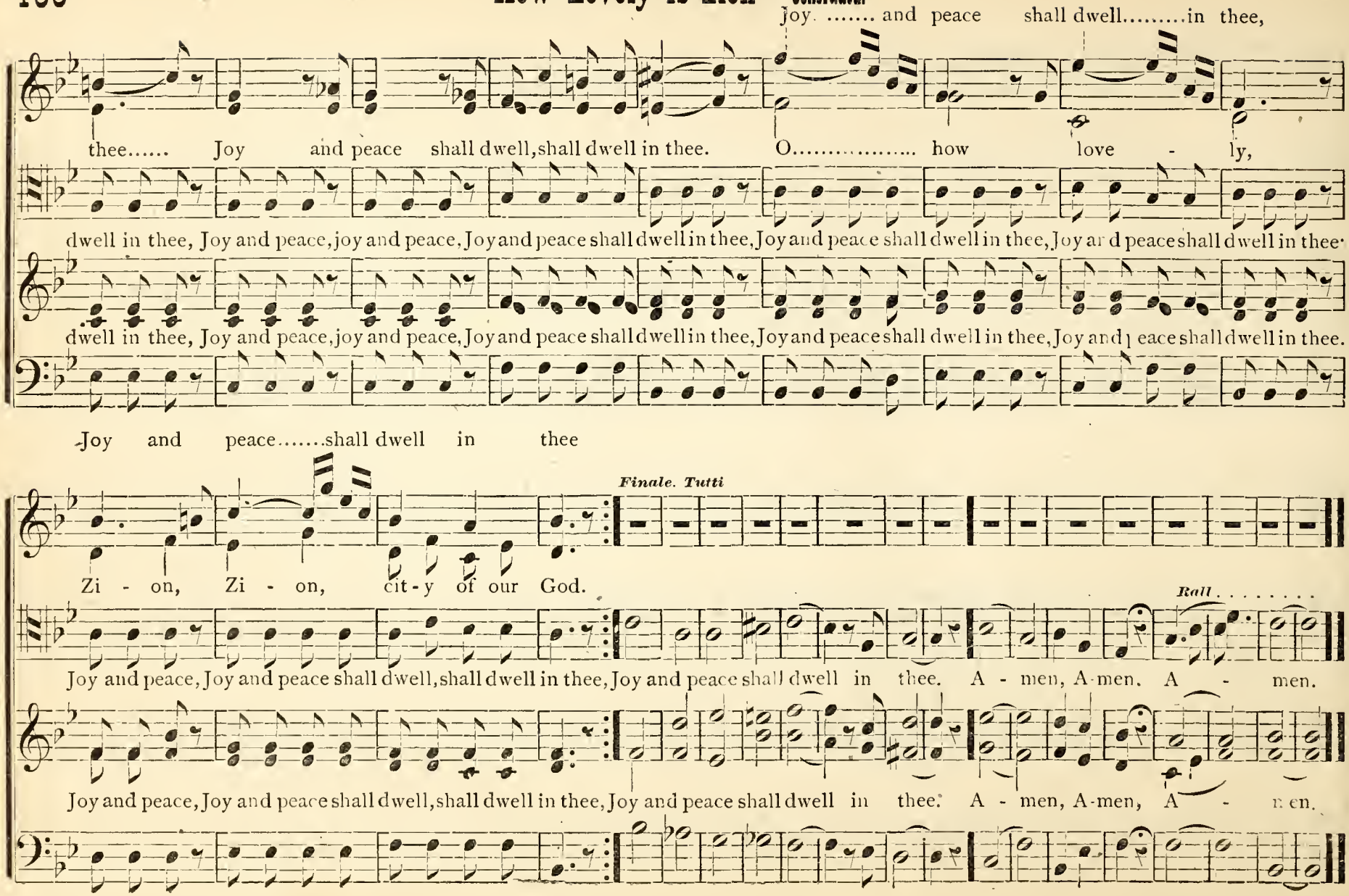
Zi-on, how love-ly is Zi - on, cit-y of our God. O how love-ly, O how love-ly is Zi - on, cit - y of our God.

How love-ly, how lovely, Zi - on, Zi - on, cit-y of our God.

on, How lovely the city of our God. How love-ly, how love-ly, Zi - on, Zi - on, cit-y of our God.


Allegro.
O how love-ly, O how love-ly, Zi - on, cit - y of our God. Joy and peace shall dwell in thee, Joy and peace shall
O how love-ly, O how love-ly, Zi - on, cit - y of our God. Joy and peace shall dwell in thee, Joy and peace shall
Obligato. (1st time Solo, 2d time Duo.)
2d time only
Joy and peace shall dwell, shall dwell in
dwell in thee. O how love-ly, O how love-ly, Zi-on, cit - y of our God. Joy and peace, joy and peace, Joy and peace shall
p
dwell in thee. O how love-ly, O how love-ly, Zi-on, cit- y of our God. Joy and peace, joy and peace, Joy and peace shall

How Lovely is Zion---Concluded.



The Isle of the Long Ago.* (Quartet.)

B. F. Taylor, Esq.

(Copyrighted, 1879, by J. F. Fargo.)

J. F. Fargo, by per.

m

1. There's a mag-ic-al Isle up the Riv-er Time, Where the soft-est of airs are play-ing; There's a cloud-less sky, and a

2. And the name of this Isle is the Long A-go, And we bu-ry our treas-ures there; There are brows of beau-ty and

3. There are frag-ments of song that no-bod-y sings, And a part of an in-fant's prayer, There's a harp un-swept, and a

4. There are hands that are wav'd when the fai-ry shore By the mir-age is lift-ed in air; And we sometimes hear thro' the

pp *m* **Coda.** *Adagio*

trop-ic-al clime, And a voice as sweet as a ves-per chime, And the Junes with the roses are stay-ing.

bosoms of snow, They are heaps of dust, but we lov'd them so! There are trinkets and tress-es of hair.

lute without strings, There are bro-ken vows and piec-es of rings, And the garments that she used to wear.

tur-bu-lent roar, Sweet voices we heard in the days gone before, When the wind down the riv-er is fair, Down the riv-er is fair.

*Published in sheet form with piano accompaniment

God is Love.

1. God is love; his mer-cy brightens All the path in which we rove; Bliss he wakes, and woe he lightens: God is wis-dom, God is love.

2. Chance and change are busy ev-er; Man decays, and a - ges move; But his mer-cy waneth nev-er: God is wisdom, God is love.

3. He with earthly care entwineth Hope and comfort from above; Everywhere his glory shineth: God is wisdom, God is love.

There's Much That Gives Pleasure.

1. There's much that gives pleas-ure in all that's a - round, There's ma - ny a treas-ure where least it is found.

2. It glows in the morn-ing when sun-beams a - rise; It spreads its a - dorn-ing on ev'n - ing's bright skies.

3. There's pleas-ure in toil - ing, that sweet-ens our rest, Though oft we're re - coil - ing, as if sore op-pressed.

4. There's pleasure from sor - row, by con-trast of joy, Then why should we bor - row those cares that an - noy.

Song of the Reapers.

MARIA. S. W. STRAUB.

Allegretto.

1. See the reapers on their way, At the ear-ly break of day. Full equipped without a shield, They are marching to the field;
Cheer-y, cheer-y, blithe and gay, Hear their merry roundelay, On the air 'tis borne along, } Lis-ten to the reaper's song.

2. See the reapers, hear the chime, Whetting scythes, all keeping time, Busy, bu-sy all the day, On the field in o-pen fray;
Marching, marching to and fro, Swinging sabres high and low; See it fall, the golden grain, } On the ru-ral bat-tle-plain.

3 See the reapers homeward go, Tired of marching to and fro, Still they're happy, full of fun, Knowing that the field is won;
Hear the woodland echoes ring, With the joyous notes they sing, Happy with the vict'ry won, } They are singing Harvest Home.

Whistling Interlude.

Accompaniment one octave higher.

Law of Love. C. M.

W. H. Burgett.

1. All na-ture feels at tract-ive pow'r, A strong, em-brac-ing force; The drops that spar-kle in the show'r, The plan-ets in their course.

2. Thus, in the u-ni-verse of mind, Is felt the law of love; The char-i-ty both strong and kind, For all that live and move.

3. To earth be-low, from heav'n a-bove, The faith in Christ pro-fess'd, More clear-ly shows that God is love, And whom he loves is blessed.

Faith. L. M.

1. 'Tis by the faith of joy to come We walk thro' des-erts dark as night; Till we ar-rive at heav'n our home, Faith is our guide, and faith our light.

2. The want of sight she well supplies; She makes the pearl-y gates ap-pear; Far in-to distant worlds she pries, And brings e-ter-nal glo-ries near.

3. With joy we tread the des-ert thro' While faith inspires a heav'nly ray; Tho' li-ons roar, and tempests blow, And rocks and dan-gers fill the way.

Little Fairy.

Leggiero.

W. F. Werschkul.

1. Lit-tle fai-ry light and air-y, Trip-ping o'er the lea, Danc-ing fleet-ly, sing-ing sweet-ly, Wel-come now to thee;

2. Full of gladness, free from sad-ness, On thy spangled wing, Gol-den treas-ures, pur-est pleas-ures, To thy spir-it bring;

Where the zeph-yr loves to dwell, In the lil-y bell, Haste thee fai-ry light and air-y, O'er the dew-y lea.

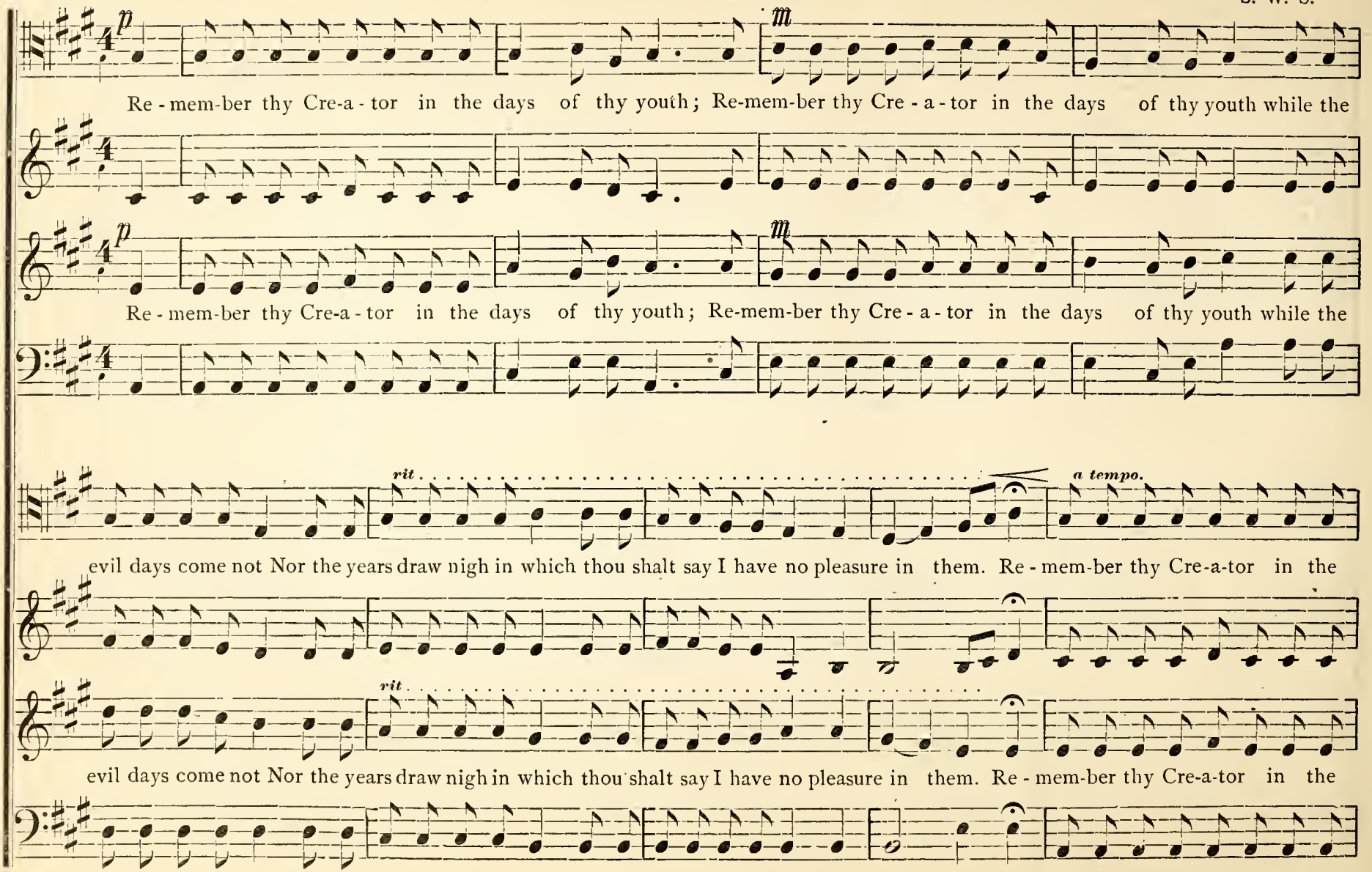
In the fragrant lil-y-bell.

Pearls that lie in o-cean caves, Far be-low the waves, Haste thee fai-ry light and air-y, O'er the dew-y lea.

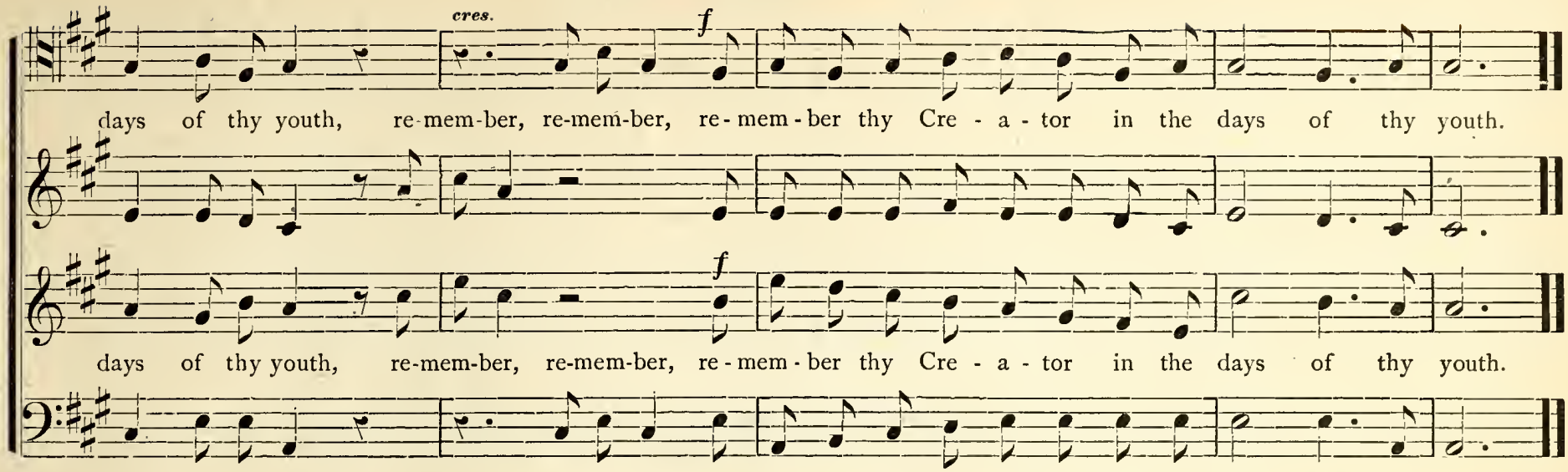
Far be-low the crest-ed waves.

Remember thy Creator.

S. W. S.

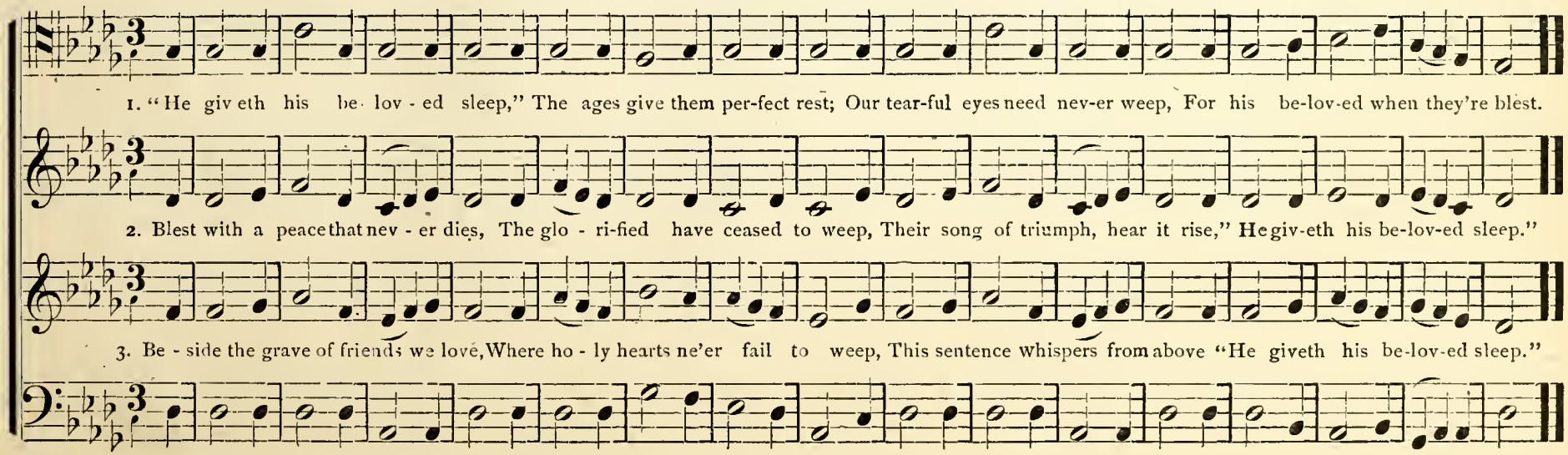


Remember thy Creator.--Concluded.



He Giveth His Beloved Sleep. L. M.

W. Irving Hartshorn.



Trip Lightly.

Allegro Scherzando.

J. H. Leslie—by per.

1 Trip light - ly o - ver trou - bles, Trip light - ly o - ver wrong; We on - ly make them dou - ble By dwell-ing on them long.

2. Trip light - ly o - ver sor - row; Tho' all the day be dark, The sun may shine to - mor - row, And gai - ly sing the Lark;

3. Trip light - ly o - ver sad - ness, Stand not to rail at doom, We've pearls to string to glad - ness, On this side of the tomb;

Why clasp woe's hand so tight - ly? Why sigh o'er blos-soms dead? Why cling to forms un-sight - ly? Why not seek joy in - stead?

Fair hopes have not de - part - ed, Tho' ro - ses may have fled; Then nev - er look down-heart-ed, But seek for joy in - stead.

While stars are night-ly shin-ing, And heav'n is o - ver - head, En - cour-age not re - pin - ing, But look for joy in - stead.

CHORUS.

cres.

Trip light-ly, trip light-ly, trip light-ly o-ver trou-bles, Trip light-ly, trip light-ly, trip light-ly o-ver wrong.

Trip light-ly, trip light-ly, trip light-ly o-ver trou-bles, Trip light-ly, trip light-ly, trip light-ly o-ver wrong.

cres.

Trip light-ly, trip light-ly, trip light-ly o-ver trou-bles, Trip light-ly, trip light-ly, trip light-ly o-ver wrong.

Donovan. C. M.

J. H. Tenney.

1. O what a-maz-ing words of grace Are in the gos-pel found! Suit-ed to ev-'ry sin-ner's case Who hears the joy-ful sound.

2. Come, then, with all your wants and wounds Your ev-'ry burden bring; Here love, unchanging love abounds, A deep, ce-les-tial spring.

3 This spring with liv-ing wa-ter flows, And heav'n-ly joy im-parts; Come, thirst-y souls, your wants disclose, And drink with thankful hearts.

Allie. 7s.

W. E. Husselman.

1. Thine for-ev-er God of love, Hear us from Thy throne a-bove; Thine for-ev-er may we be, Here and in e - ter - ni - ty!

2. Thine for-ev-er Lord of life, Shield us thro' our earth-ly strife; Thou, the Life, the Truth, the Way, Guide us to the realms of day.

3. Thine for-ev-er O how blest, They who find in Thee their rest; Savior, Guardian, heav'nly Friend, O defend us to the end!

Warbling Waters.

1. Where the warbling waters flow, And the for-est flow-ers grow; Where no sul-try heats in-vade, Rest we in the qui-et shade.

2. Where for-ev-er music floats, From the woodland songster's notes; Where from care and study free, Rest we neath the waving tree.

3. Wea - ri - ly our days have fled, Full of cares each hour has sped; Now we cast them all a - way, Rest we here this summer day.

Moderato.

W. Irving Hartshorn.

Cres.

Thou wilt show me the path of life. In thy presence is fulness of joy; And at thy right hand there are pleasures for-ev-er, there are pleasures for-

Cres.

Thou wilt show me the path of life. In thy presence is fulness of joy; And at thy right hand there are pleasures for-ev-er, there are pleasures for-

f *p* *pp*

ev-er, for - ev - er more. Thou wilt show me the path of life, of life, wilt show me the path of life, the path of life. A - men.

f *p* *pp*

ev-er, for - ev - er more. Thou wilt show me the path of life, of life, wilt show me the path of life, the path of life. A - men

Touch us Gently, Time!

BARRY CORNWALL. Arr. S. W. STRAUB.

Delicately. *p* *m*

1. Touch us gen - tly, Time! Touch us gen - tly, Time! Let us glide adown thy stream Gen-tly

p *m*

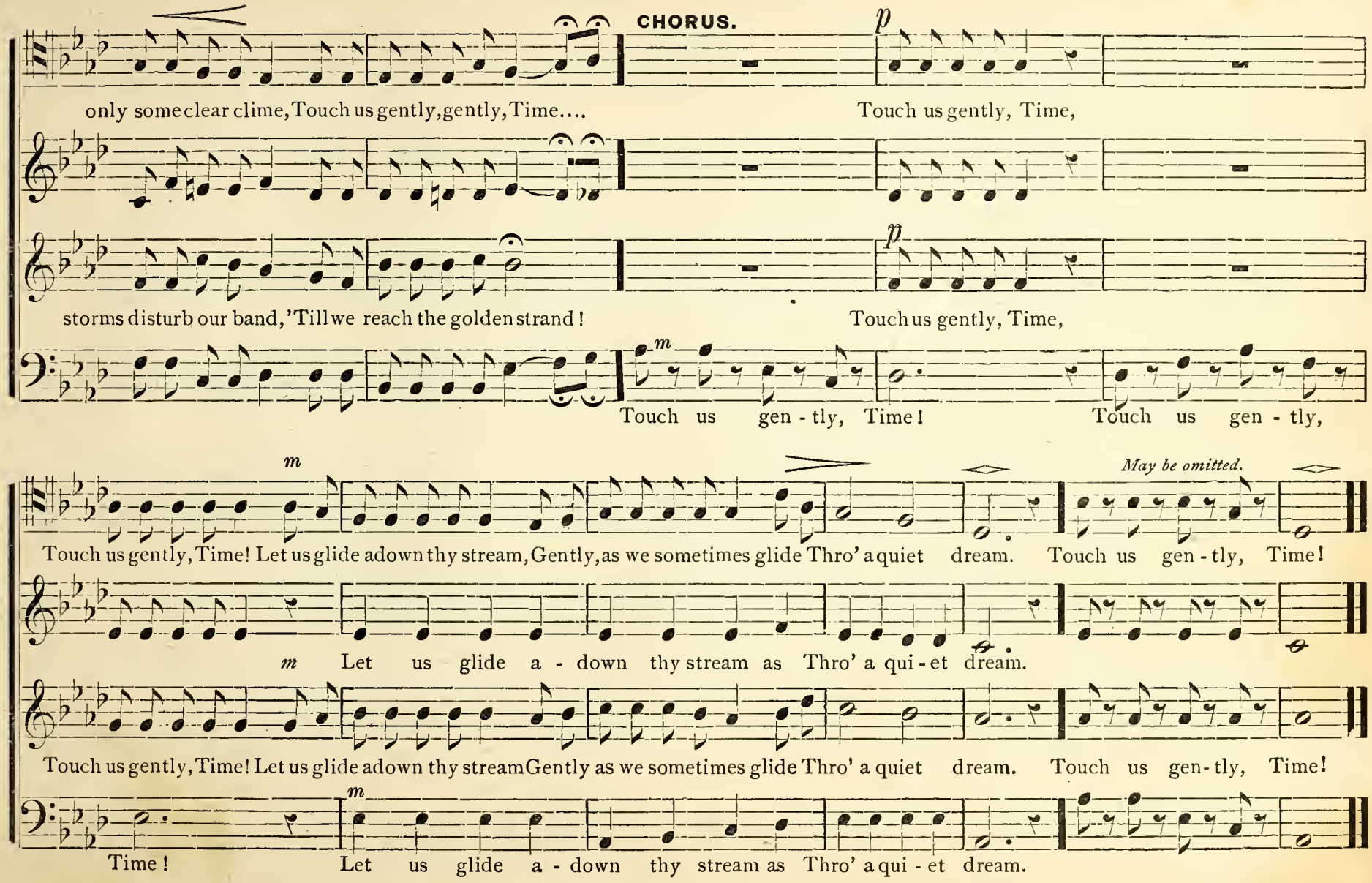
2. Touch us gen - tly, Time! Touch us gen - tly, Time! We've not proud and soaring wings; Our am-

p *p*

as we sometimes glide Thro' a qui - et dream. Humble voy - a-gers are we Oer life's dim unsounding sea, Seek-ing

p *p*

bition, our content Lies in sim - ple things. Humble voy - a-gers are we Oer life's dim unsounding sea, May no


CHORUS.
p
only some clear clime, Touch us gently, gently, Time....
Touch us gently, Time,
storms disturb our band, 'Till we reach the golden strand!
Touch us gently, Time,
m
Touch us gen - tly, Time!
Touch us gen - tly,
m
May be omitted.
Touch us gently, Time! Let us glide adown thy stream, Gently, as we sometimes glide Thro' a quiet dream. Touch us gen - tly, Time!
m Let us glide a - down thy stream as Thro' a qui - et dream.
Touch us gently, Time! Let us glide adown thy stream Gently as we sometimes glide Thro' a quiet dream. Touch us gen - tly, Time!
m
Time! Let us glide a - down thy stream as Thro' a qui - et dream.

The Hunter's Song.

KUCKEN. Arr. by S. W. S.

Allegro — *Vivace.*

1. Oh, how sweet the hunt-er's song..... When heard the woods a-mong! Be-neath his for-est home The hunter loves to

2. Oh, how sweet the hunt-er's song..... When heard the woods a-mong! When from the covert flies The game, it instant

3. In his home the hunt-er's blest,..... And love rocks him to rest! Beside the streamlet's flow, Where wilding flowers

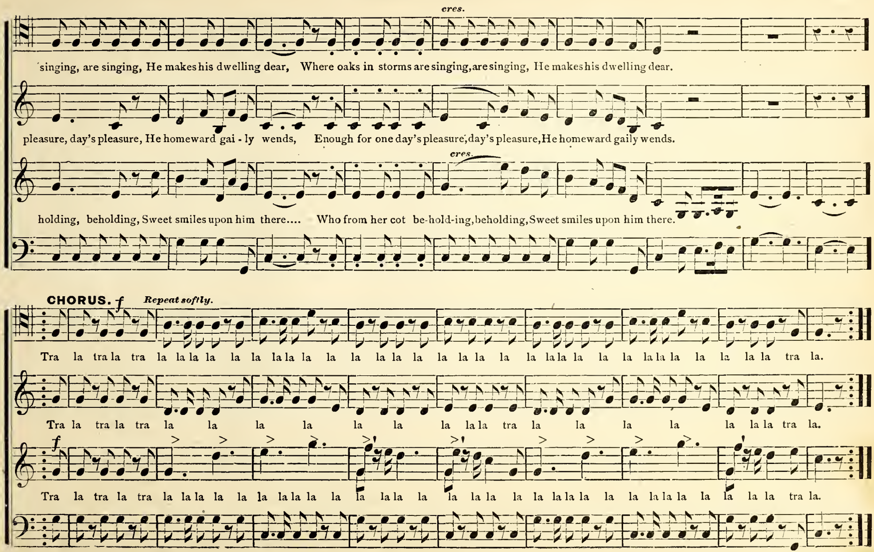
f — *p* — *Rit.* — *a tempo.* *pp*

roam, When clear the horns are ring - ing, When clear the horns are ringing, So far, so near, so far, so near, Where oaks in storms are

dies, Then, la - den with rich treas - ure, Then, la-den with rich treas-ure, To treat his friends, to treat his friends, Enough for one day's

f — *p* — *Rit* — *a tempo.* *pp*

blow, He culls a gar - land gold - en, He culls a gar-land gold-en, To grace his fair; to grace his fair; Who, from her cot be-


cres.
'singing, are singing, He makes his dwelling dear, Where oaks in storms are singing, are singing, He makes his dwelling dear.
pleasure, day's pleasure, He homeward gai - ly wends, Enough for one day's pleasure, day's pleasure, He homeward gaily wends.
cres.
holding, beholding, Sweet smiles upon him there.... Who from her cot be-hold-ing, beholding, Sweet smiles upon him there.
CHORUS. f Repeat softly.
Tra la tra la tra la la la la la la la la la la la la la la la la la la la la la la la la la la la la la tra la.
Tra la tra la tra la la la la la la la la la tra la la la la la la la tra la.
f
Tra la tra la tra la la la la la la la la la la la la la la la la la la la la la la la la la tra la.

Sleighing Song.

J. M. Stillman.

Energico.

1. The moon is up, The sky is clear, And keen the cut - ting air; The earth is bright in mai - den white, The

2. With arch - ing neck And lip of foam, And eye of proud de - light, The pranc-ing steed flits on with speed, To

3. A - way, a - way, O'er heath and hill, Swift as the fly - ing wind; The din of life, the cit - y's strife, We

CHORUS.

trees are brown and bare, But jin-gle, jin - gle, jin-gle go the bells, The

chase a - way the night, But jin-gle, jin - gle, jin - gle go the bells..... The mer - ry, merry, merry, merry

leave them all be - hind, But jin - gle, jin-gle, jin - gle go the bells, The

mer - ry, mer - ry bells, A mu - sic peal of wild est mirth, A mu - sic peal of wild-est mirth, The morn-ing breeze it swells.

bells.....

mer - ry, mer - ry bells, A mu - sic peal of wild-est mirth, A mu - sic peal of wild-est mirth, The morn-ing breeze it swells

Zion's Hill. S. M.

Allegretto.

1. How beauteous are their feet, Who stand on Zi-on's hill, Who bring sal-va-tion on their tongues, And words of peace re - veal.

2. How charming is their voice! How sweet the tidings are!— "Zi - on be-hold thy Sav - ior King! He reigns and triumphs there."

3. How hap-py are our ears, That hear the joyful sound, Which kings and prophets waited for, And sought, but nev-er found.

Forget Me Not.

MARIA STRAUB.

S. W. S.

Tenderly.

1. "For-get me not," how sad-ly sweet It falls up-on the ear; It tells the part - ing hour has come And asks af-fec-tion's

2. "For-get me not, tho' fort-une frown And kind-ly friends should fail, O ten-der-ly, oft think of me With-in the low-ly

3. For-get-me-not, a beauteous flow'r, It grows up-on the grave; Its form the gen-tle winds ca - ress And pearl - y dew-drops

4. For-get me not, in mem-'ry sweet Falls gent - ly on the ear; A good-ly prom-ise we re - new And seal it with a

tear. O who would bid adieu to friends A-gain they ne'er may see, And know that thro' the lonely years They must forgotten be?

vale." Be this the prayer that I may heed, Tho' bit-ter scorn de-ride; The heart that breathes of want and woe May nev-er be de-nied.

lave. The parting words of loved ones dear, Be-yond the si-lent tomb, Still come to us in in-cense rare In lovely fragrant bloom.

tear. This last fond pray'r of part-ing friends Un-ut-ter'd or ex-pressed, Will ever find an ech-o sweet With-in a lov-ing breast.

CHORUS.

pp *Rit.*

For-get me not, How sweet, how sad-ly sweet. 'Tis our's, the fond and ten-der prayer, Till we in heav'n shall meet.

For-get me not,

For-get me not, How sweet, how sad-ly sweet. 'Tis our's, the fond and ten-der prayer, Till we in heav'n shall meet.

Arthur. L. M.

Gently. S. W. S.

1. Soft be the gen-tle breath-ing notes That sing the Sav-ior's dy-ing love; Soft as the ev'n-ing zeph-yr floats, And soft as tune-ful lyres a-bove.

2. Soft as the morn-ing dews de-scend, While warbl-ing birds ex-ult-ing soar, So soft to our al-might-y Friend Be ev-'ry sigh our bo-soms pour.

3. Pure as the sun's en-live-ning ray, That scat-ters life and joy a-l road; Pure as the lu cid orb of day, That wide pro-claims its Mak-er, God.

The Vale of Chamouni.*

Arr. by S. W. S.

m *Cres.* *f* *m*

1. When the heart in gol-den fan-cies, To the sway..... of happiest dreams, Back to scenes of beau-ty glanc-es, Lit by
2. When I hear the Alp-horn ring-ing, When Mont Blanc fore-tells the day...., And the breeze of morn-ing bring-ing Mountain

1. When the heart in gol-den fan-cies, To the sway of hap-piest dreams, Back to scenes of beau-ty glan-ces,

2. When I hear the Alp-horn ringing, When Mont Blanc fore - tells the day, And the breeze of morn-ing bring-ing

f *m* *Cres.*

mem' - ry's brightest beams, Then I see that vale of fountains Where the Alp flow'rs woo the gale, Un - der all the snow crown'd
chime.. and mountain lay, Then once more with rapture glowing, All the mountain land I hail, But my heart... with joy o'er

Lit by mem'-rys brightest beams, Then I see that vale of fountains, Where the Alp flow'rs woo the gale, Un-der all the

Mountain chime and mountain lay, Then once more with rapture glowing, All the moun-tain land I hail, But my heart with

* *Shä-moo-nee.*

mountains, Shin-ing o'er.....that beauteous vale, O Cha - mou-ni, sweet Cha - mou - ni, O the
flow - ing, Lin-gers in.....that beauetous vale, O Cha - mou-ni, etc.

snow crown'd mountains, Shining o'er that beau-teous vale, O beau-ti-ful vale of Cha-mou-ni, Beau-ti-ful vale of Cha-mou-ni,

joy o'er flow-ing, Lin-gers in that beauteous vale, C beau-ti-ful vale of Cha-mou-ni, Beau-ti-ful vale of Cha-mou-ni,

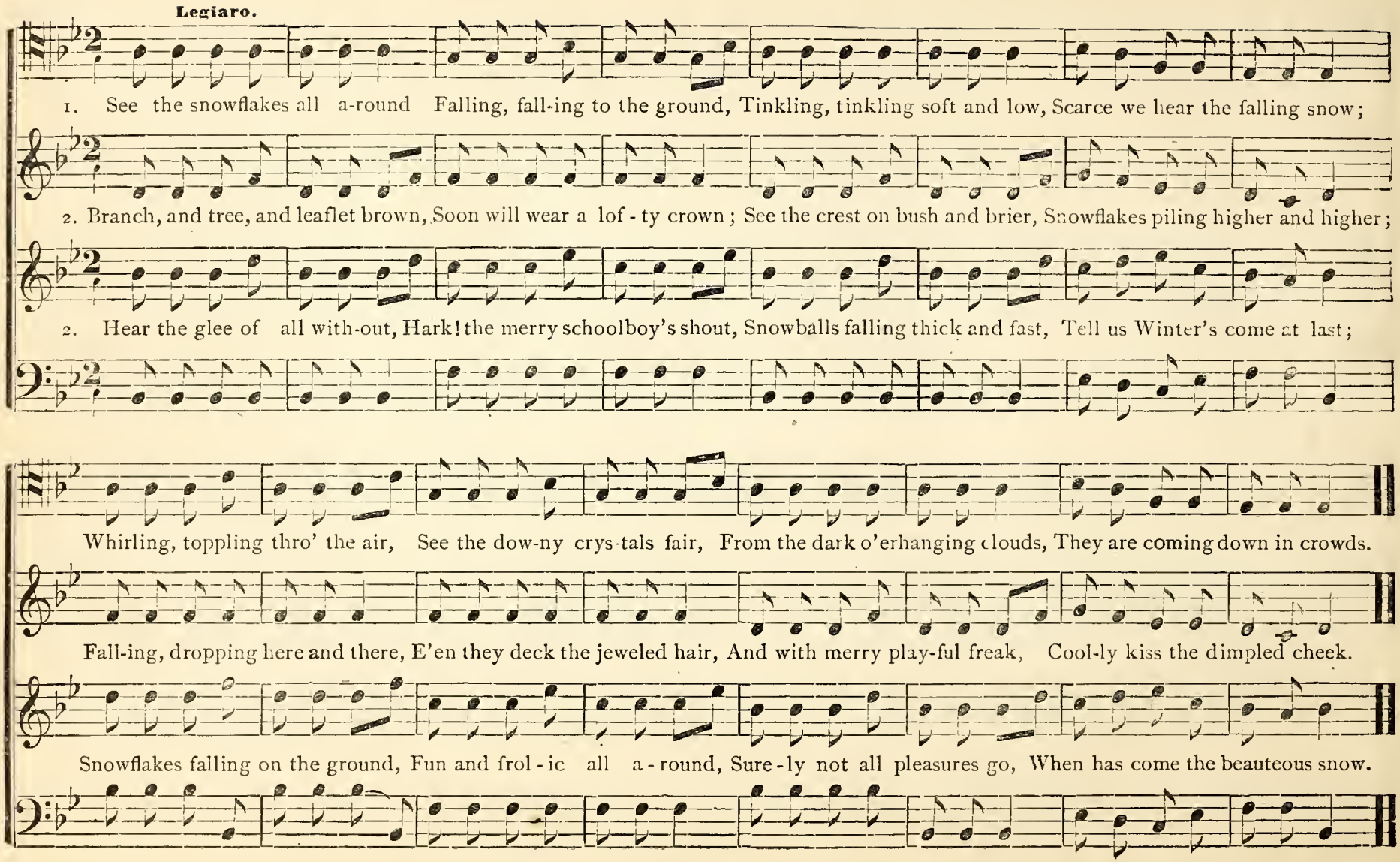
f *m*

vale..... of Cha-mou-ni....., O Cha-mou-ni, sweet Cha-mou-ni, O Cha-mou-ni, sweet vale.

O the beautiful, beautiful vale of Chamouni, O beau-ti-ful vale of Chamouni, Beau-ti-ful Chamouni, O Cha - mou-ni, sweet vale.

O the beautiful, beautiful vale of Chamouni, O beau-ti-ful vale of Chamouni, Beau-ti-ful Chamouni, O Cha - mou-ni, sweet vale.

See the Snow.


Legiaro.
1. See the snowflakes all a-round Falling, fall-ing to the ground, Tinkling, tinkling soft and low, Scarce we hear the falling snow;
2. Branch, and tree, and leaflet brown, Soon will wear a lof - ty crown; See the crest on bush and brier, Snowflakes piling higher and higher;
2. Hear the glee of all with-out, Hark! the merry schoolboy's shout, Snowballs falling thick and fast, Tell us Winter's come at last;
Whirling, toppling thro' the air, See the dow-ny crys-tals fair, From the dark o'erhanging clouds, They are coming down in crowds.
Fall-ing, dropping here and there, E'en they deck the jeweled hair, And with merry play-ful freak, Cool-ly kiss the dimpled cheek.
Snowflakes falling on the ground, Fun and frol - ic all a - round, Sure - ly not all pleasures go, When has come the beauteous snow.

Pussy's in the Well.

Allegro.

P. W. Hill.

Ding, ding, ding dong bell, Who put her in? Poor

Ding dong, ding dong, ding dong bell, Little Johnnie Green, Poor pus - sy,

Ding dong, ding dong, ding dong bell, Poor pus - sy, Poor

Ding, ding, ding dong bell, ding dong bell, pussy's in the well.

Rall. ..... *A tempo.*

pus - sy, pus-sy's in the well. Little Johnnie Green, Old Jack Stout, Old Jack Stout, with his nose,

pus-sy's in the well. Who'll pull her out? Old Jack Stout with his nose,

pus - sy, Who put her in?

pus-sy's in the well. Old Jack Stout, Old Jack Stout with his nose sticking out.

Home and Friends.

1. Oh! there's a pow'r to make each hour, As sweet as heav'n de-signed it, Nor need we roam to bring it home, Tho' few there be that find it.

2. We oft de-stroy the pres-ent joy, For fu ture hopes, and praise them, Whilst flow'rs as sweet bloom at our feet, If we'd but stoop to raise them.

3. The friends that speed in time of need, When hope's fast reed is sha - ken, Will show us still, that come what will, We are not quite for - sak - en.

We seek too high for things close by, And lose what na - ture found us, For life hath here no charm so dear, As home and friends a - round us.

For things a - far still sweeter are, When youth's bright spell hath bound us, But soon we're taught that earth has naught, Like home and friends around us.

Tho' all were night, if but the light, From friendship's al - tar crown'd us, 'Twould prove the bliss of earth was this, Our home and friends a - round us.

Moderato. QUARTET. CHORUS. QUARTET.

Cuc - koo! And hark! how ech - o answers clear,

Cuc - koo! Cuc - koo! And hark! how ech - o an - swers clear, Cuc-

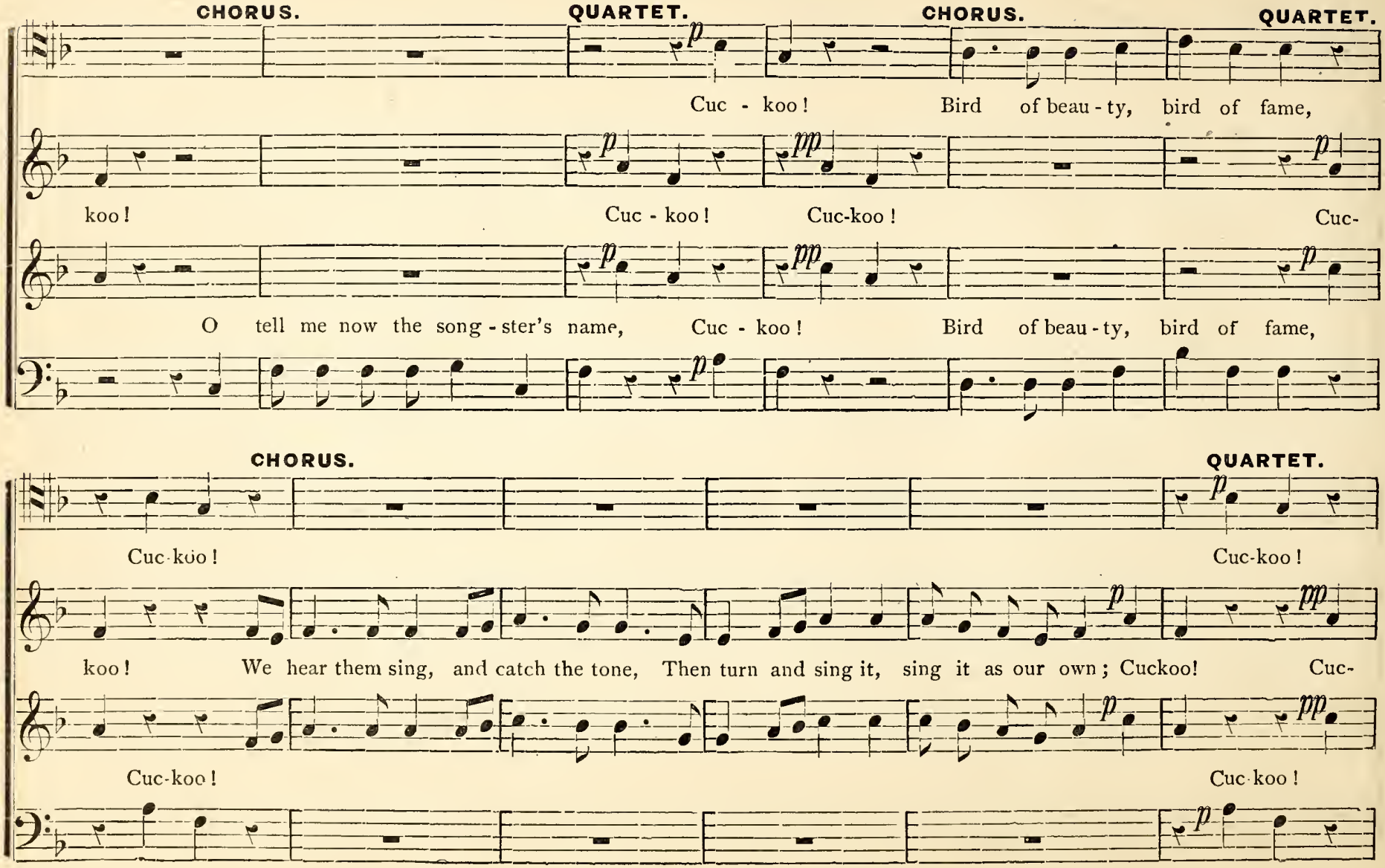
Who sings in the sha-dy thicket near? Cuc - koo! And hark! how ech - o answers clear,

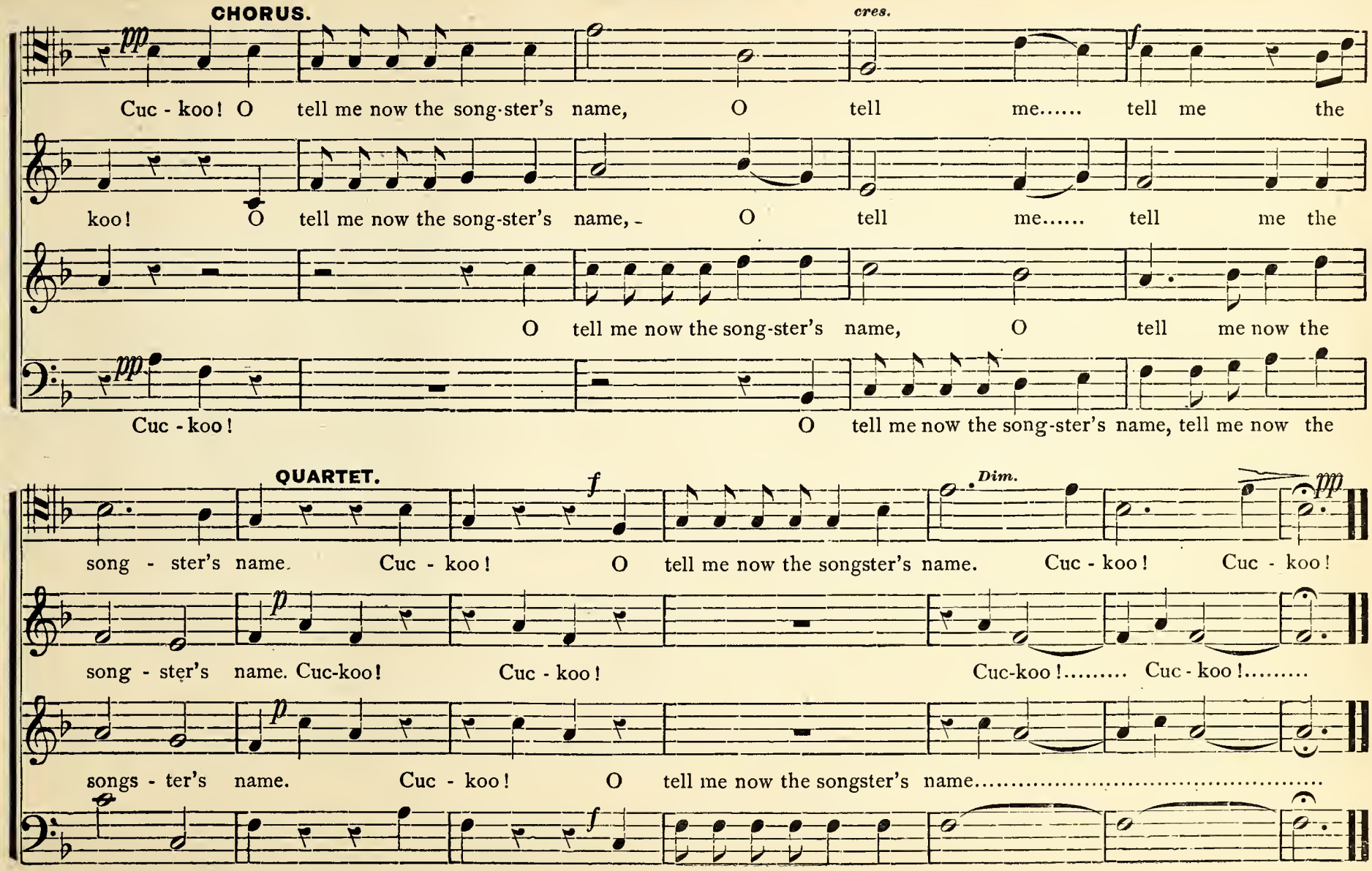
CHORUS. QUARTET.

Cuc - koo! The two short notes are scarce-ly heard, When ech - o quick - ly mocks the bird, Cuc - koo!

koo! The two short notes are scarce-ly heard, When ech - o quickly mocks the bird, Cuc - koo! Cuc-

Cuc - koo! The two short notes are scarce-ly heard, When ech - o quick - ly mocks the bird, Cuc - koo!


CHORUS.
QUARTET.
CHORUS.
QUARTET.
Cuc - koo! Bird of beau - ty, bird of fame,
koo! Cuc - koo! Cuc-koo! Cuc-
O tell me now the song - ster's name, Cuc - koo! Bird of beau - ty, bird of fame,
CHORUS.
QUARTET.
Cuc-koo! Cuc-koo!
koo! We hear them sing, and catch the tone, Then turn and sing it, sing it as our own; Cuckoo! Cuc-
Cuc-koo! Cuc-koo!


CHORUS.
pp
cres.
f
Cuc - koo! O tell me now the song-ster's name, O tell me..... tell me the
koo! O tell me now the song-ster's name, - O tell me..... tell me the
O tell me now the song-ster's name, O tell me now the
pp
Cuc - koo! O tell me now the song-ster's name, tell me now the
QUARTET.
f
Dim.
pp
song - ster's name. Cuc - koo! O tell me now the songster's name. Cuc - koo! Cuc - koo!
p
song - ster's name. Cuc-koo! Cuc - koo! Cuc-koo!..... Cuc - koo!.....
p
songs - ter's name. Cuc - koo! O tell me now the songster's name.....
f

Peace of Mind. (Quintette.)

Sponholtz, Arr. by S. W. S.

1. Peaceful, si - lent, hap-py hour, O'er me throw thy spell of pow'r! In the wood, the birds at rest, Gent-ly
2. Si - lent, gen-tly as the light, Fad-ing from the vis-ion bright, Fade all tho'ts of care and toil, Slumber

1. Peace-ful si - lent, hap - py hour, O'er me throw thy spell of pow'r In the wood, the birds at rest,
2. Si - lent, gen - tly as the light, Fad - ing from the vis - ion bright, Fade all tho'ts of care and toil,

rock me on thy breast, Gen-tly rock me on thy breast. Glad - ly day has shed its
sweet comes o - ver all, Slumber sweet comes o - ver all. Night has lured me to her

Gent - ly rock me on thy breast, Gent - ly rock me on thy breast. Glad-ly day has shed its light,
Slum-ber sweet comes o - ver all, Slum - ber sweet comes o - ver all. Night has lured me to her charms,

light, Glad ly comes the peaceful night, And the might - - y star - ry
charms, Folds me gen-tly in her arms. Fa - ther who hast given the

Glad-ly day has shed its light, Gladly comes the peaceful night, Glad-ly comes the peaceful night, And the migh-ty star-ry world,
Night has lured me to her charms, Folds me gen-tly in her arms, Folds me gen-tly in her arms, Fa - ther who hast given the hour,

Cres. *ff*

world, Has its maj - jes - ty un - furled; Has its maj - es - ty un-
hour, Hold me with thy might - y power, Hold me with thy might - y

f

And the might-y star - ry world Has its maj - es - ty unfurled, Has its maj-es - ty un-furled, maj - es - ty un-
Fa - ther who hast given the hour, Hold me with thy might-y pow'r, Hold me with thy might-y pow'r, with thy might - y

p *Animato.*

furled. O'er the planets as they roll, Rules the God who rules the soul, O'er me, Lord thy vig - ils
power. Oh, the tender-ness I feel, O'er me peaceful visions steal, Thou who light-est all my

furled. O'er the plan - ets as they roll Rules the God, who rules the soul, O'er me Lord, thy
power. O the ten - der - ness I feel, O'er me peace - ful vis - ions steal, Thou who light-est

pp *m*

keep! Let thy child in safe - ty sleep, Let thy child in safe - ty sleep.....
days, Wake me ear - ly to thy praise, Wake me ear - ly to thy praise.....

vig - ils keep! Let thy child in safe - ty sleep, Let thy child in safe - ty, safe - ty sleep.
all my days, Wake me ear - ly to thy praise, Wake me ear - ly, ear - ly to thy praise.

Good Morning.

Good morning, Good morning, good morn-ing to all. 1. { O sweet are the flow-ers / In gar-den and bow-ers, }

Good morning, 2. { Let's haste to the mountain, / And drink of the foun-tain, }

Good morning, Good morning, good morn-ing, good morning, good morning to all. 3. { The mu-sic a-round us, / Like mag-ic has bound us, }

Repeat softly.

The song-birds I hear on the morn-ing air clear. Tra la la la la la la la la la la, Tra la la la la la la la la la la.

And breathe the fresh air This bright morning so fair.

We'll join in the praise, And our grate-ful song raise. Tra la la la la la la la la la la la la la la, Tra la la la la la la la la la la la la la.

Beyond.

VIOLET E. KING. | In memory of FOREST L. PRICE. | FRANK M. DAVIS.

Andante.

1. Be-yond these earthly sor - rows, Where no rude tempests blow, Be-yond this doubt and darkness, Be-yond these scenes of woe.

2. Be-yond these fad - ing flow - ers, Beyond these sad farewells, Where all is pure and ho - ly, And Christ the Sav - ior dwells.

3. Be-yond these sore af - flic - tions And death's dark silent stream; Beyond where ties are sev - ered, Where Je - sus reigns su-preme;

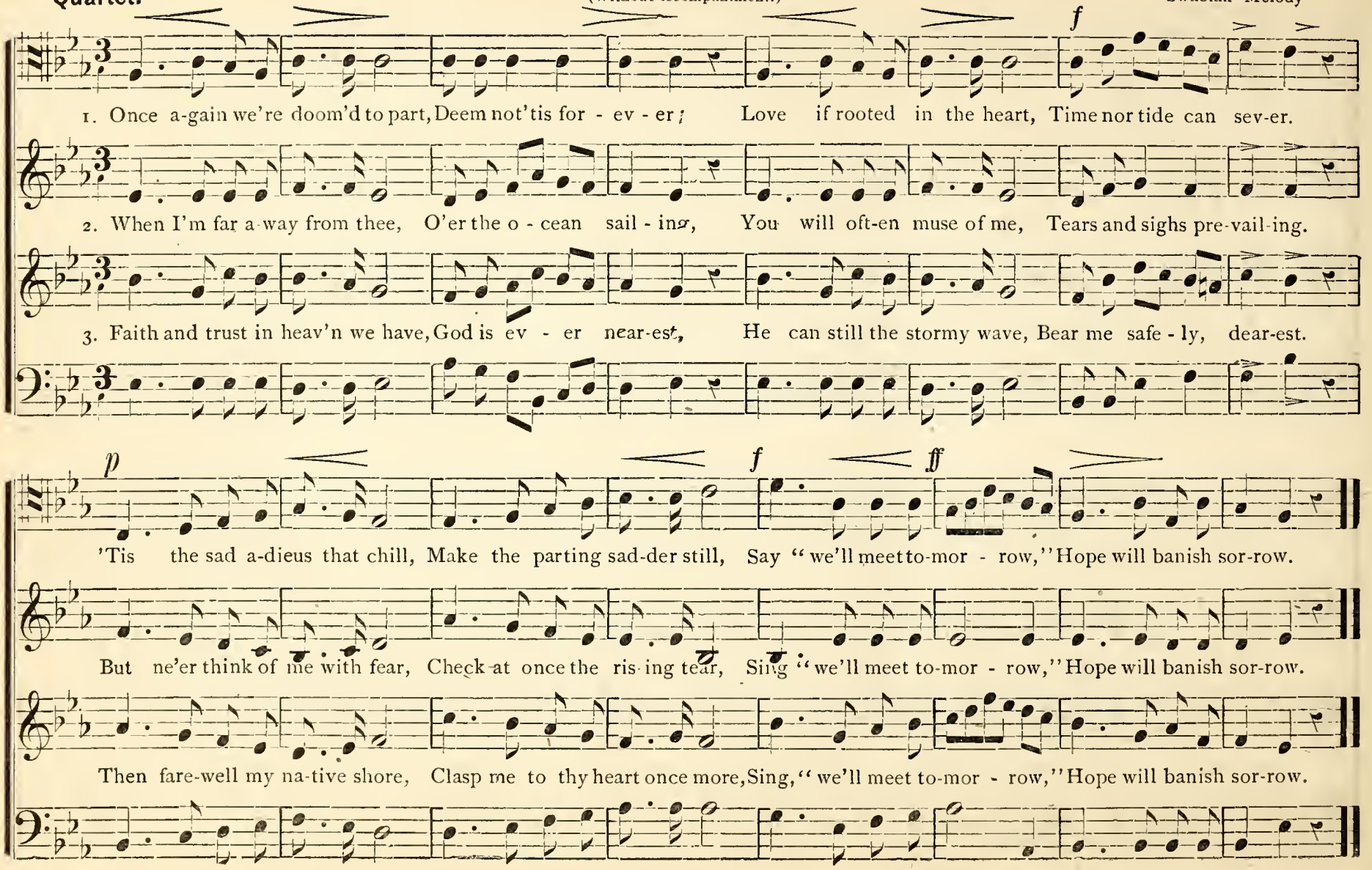
In that bright land im-mor - tal, Un-known to earth and din, Where shadows nev-er gath - er, And all are free from sin.

In that bright land of glo - ry, Beyond the pearl - y gates; With-in those blessed man - sions, Where joy for us a - waits.

Where hearts shall ne'er grow wea-ry And tears shall cease to flow, Where lov'd ones shall be gath-er'd, And farewells nev - er know.

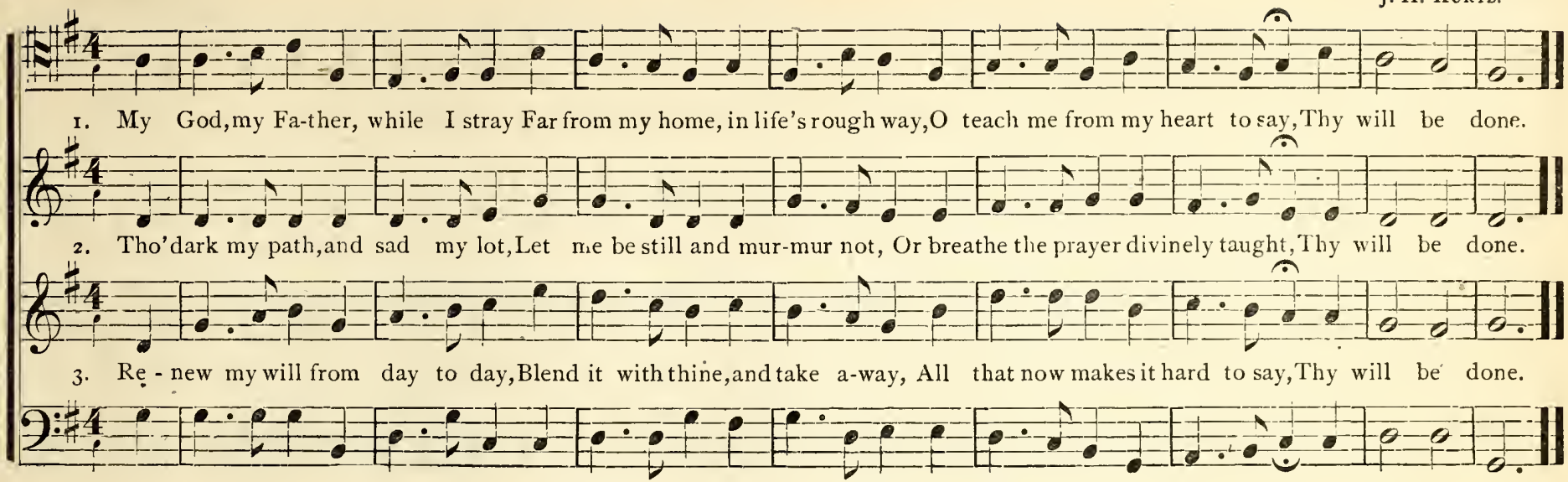
We'll Meet To-morrow.

Quartet. (Without accompaniment.) Swabian Melody



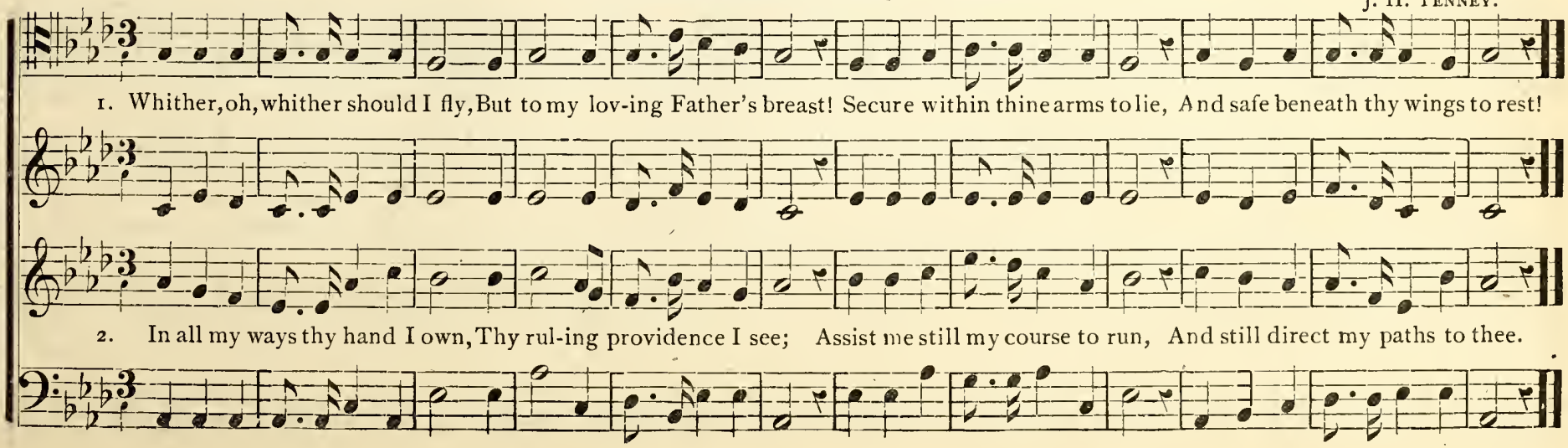
Thy Will be Done.

J. H. Kurtz.



Whither Should I Fly. L. M.

J. H. Tenney.



A Man's a Man for All That.

BURNS. S. W. STRAUB.

Declamatory.

1. We will not blush for pov-er-ty, Or hang our heads and all that; Tho' wealthy folks may pass us by, A man's a man for all that;

2. The king may make a knight or lord, A marquis, duke, and all that; But hon-es-ty needs no re-ward, A man's a man for all that;

3. Then let us pray, that come it may, As come it will, for all that, When with the might shall be the right, And truth shall reign and all that.

For all... that, and all... that, Our toils obscure and all that. Their rank is but a guinea's stamp, A man's a man for all that.

For all... that, and all... that, The pride of birth and all that. Good sense and worth, o'er all the earth, Are better things than all that.

For all.... that, and all... that, 'Tis coming still for all that; When man with man, the wide world o'er, Shall brothers be and all that.

CHORUS.

A man's a man for all..... that, and all... that, and all..... that, Their rank is but the guinea's stamp, A man's a man for all that.

Are better things than all..... that, and all.... that, and all..... that, Good sense and worth, o'er all the earth, Are better things than all that.

Shall broth-ers be and all.... that, and all.... that, and all...,that When man with man the wide world o'er, Shall brothers be and all that.

Simmons. C. M.

With Energy.

J. M. STILLMAN.

1. O for a shout of sa - cred joy To God, the sovereign King! Let ev-'ry land their tongues em-ploy, And hymns of tri-umph sing.

2. Je - sus our God, as - cends on high; His heav'n-ly guards around At-tend him ris - ing thro' the sky, With trum-pet's joy-ful sound.

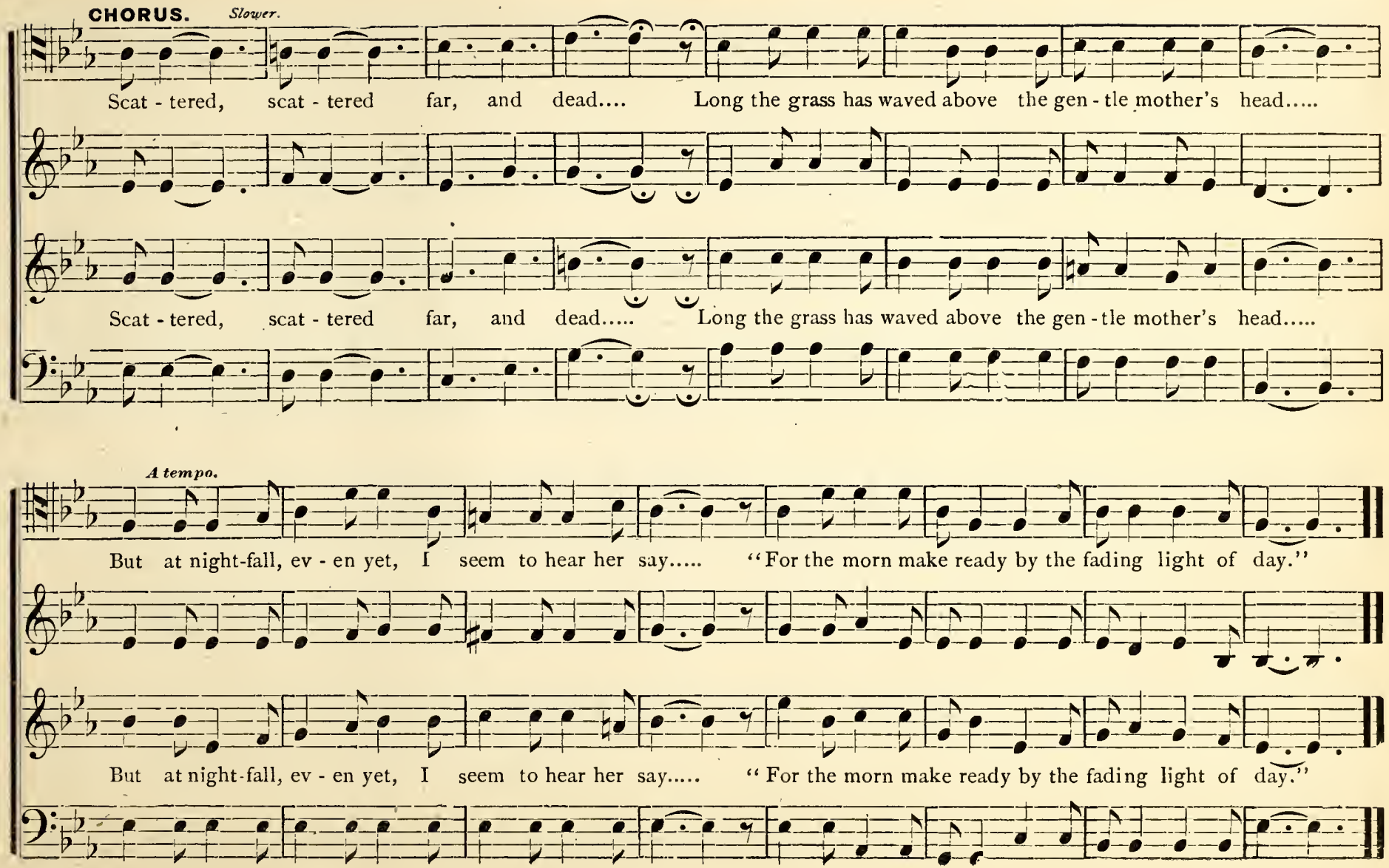
3. While angels shout and praise their King, Let mor-tals learn their strains; Let all the earth his hon - ors sing; O'er all the earth he reigns.

For the Morn Make Ready.

M. E. Harmon. S. W. Straub.

1. Look-ing back, my fan-cy sees the low old-fashioned room, Sanded floor and high-backed chairs, the spinning-wheel and loom—
2. "Jen-ny gather up the scraps and, Hetty bring the broom, Sal-ly, push the set-tle back and ti-dy up the room.
3. "Come, my boys, bring in the wood, and split the kindling fine; Bring some water from the spring and feed the waiting kine.
4. Thus the dear "house-mother" spake, still bu-sy all the while, Helping girls and cheering boys with gentle word and smile,
5. Wis-er now, methinks therein that hidden meanings lurk, Teaching "ere the night shall come, wherein no man can work,"

Sees each dear, fa-mil-iar face, tho' years have swept a-way..... Since I gazed up-on them by the fading light of day.....
Now's the time 'twixt day and dark, to clear the work a-way..... For the morn make ready by the fading light of day."....
You'll not need the lan-tern, lads—the twilight's clear and gray; Haste, and you will fin-ish by the fading light of day."....
Till the tasks were end-ed, and the sons and daughters gay..... Gathered round the fire-place by the fading light of day.....
Ev'-ry soul be gird-ed, read-y; on-ly God can say..... If a-gain our eyes be-hold the fading light of day.....


CHORUS.
Slower.
Scat - tered, scat - tered far, and dead.... Long the grass has waved above the gen - tle mother's head.....
Scat - tered, scat - tered far, and dead..... Long the grass has waved above the gen - tle mother's head.....
A tempo.
But at night-fall, ev - en yet, I seem to hear her say..... "For the morn make ready by the fading light of day."
But at night-fall, ev - en yet, I seem to hear her say..... "For the morn make ready by the fading light of day."

Keep Cool!

ELLEN P. ALLERTON. S. W. S.

Declamatory.

1. It nev - er did, and nev - er will, Put things in better fash-ion—Tho' rough the road and steep the hill, To fly in - to a pas-sion.

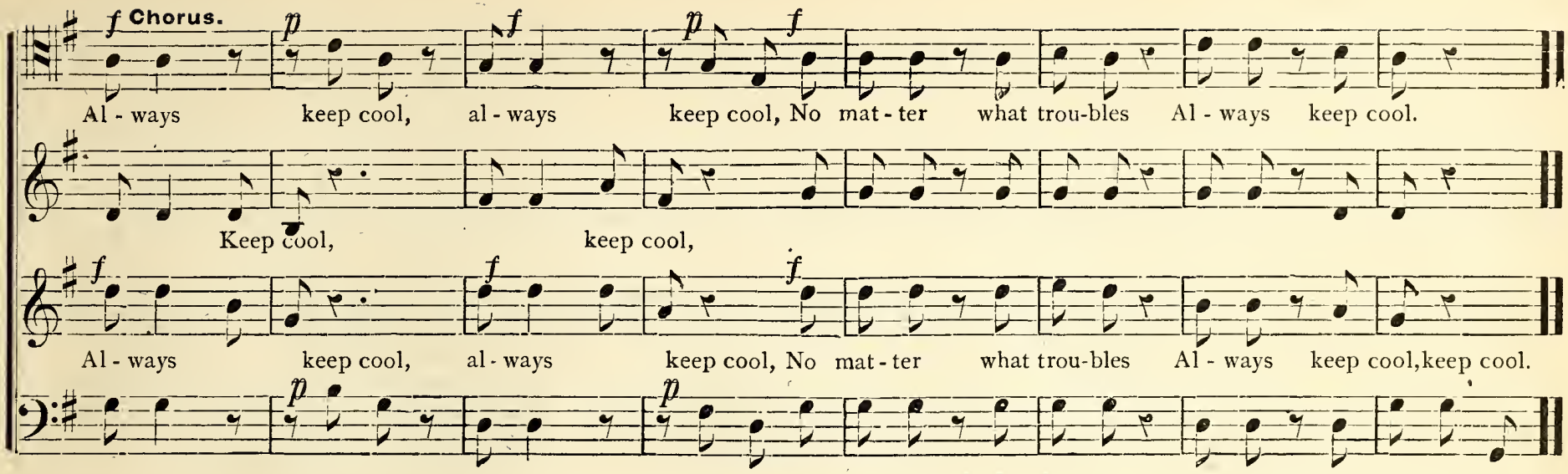
2. And if a thing be hard to bear When nerve and brain are steady, Let fiery passions rave and tear, It finds us maimed al - read - y.

3. A he - ro he, tho' drums are mute, And no gay ban-ners flaunted—He treads his passion under foot, And meets the world un-daunted.

And nev-er yet did fume or fret Mend an - y bro-ken bub-ble: The di - rest e - vil, brave-ly met, Is but a conquered trouble.

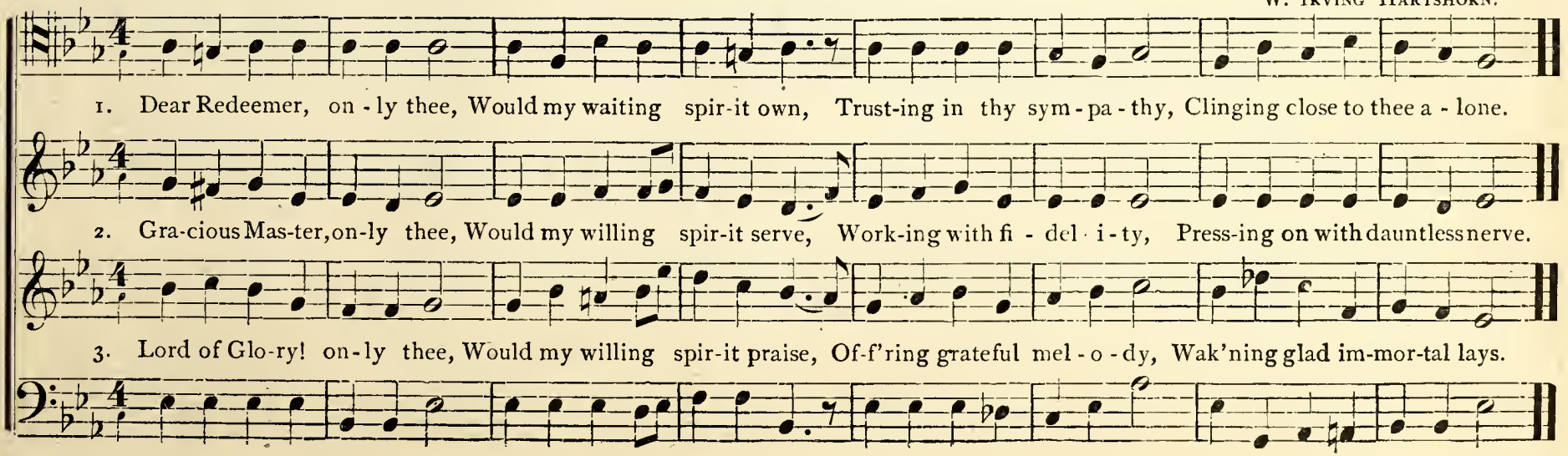
Who yields to anger conquered lies—A captive none can pit - y; Who rules his spir - it great - er is Than he who takes a cit - y.

Oh, then to bravely do our best, Howe'er the winds are blowing, And meekly leave to God the rest, Is wis-dom worth the knowing.



Minnie. 7s.

W. Irving Hartshorn.



Rise up to Labor.*

EBEN E. REXFORD. T. MARTIN TOWNE.

*This chorus is the Grand Finale in the Temperance Dramatic Cantata "Lost and Saved." By per. of DAVID C. COOK, publisher, Chicago.

Vigoroso.

1. Rise up to la - bor, ye who sit In sloth - ful ease, while all a - bout The tem-perance cru-sade fires are lit,

2. Be earn - est, brothers, brave and true; It is a grand and glo - rious chance, To work as we are pledged to do,

3. By mem - 'ry of the weep-ing wives, Who wait and watch by hearthstones cold, By mem-'ry of the ru - ined lives,

To put the gath'ring gloom to rout, The foe is weav-ing craft - y wiles, And creep-ing slow - ly, sure - ly up,

To wield for right the sword and lance, Our swords are ear - nest words and deeds, Our lance is love for fel - low man,

And men in drunk - en-ness grown old, By mem'-ry of the drunk - ard's graves, We pledge ourselves with sword and lance,

CHORUS.

Half hid-den by the sy-ren smiles, That lin-ger in the so-cial cup. Be strong, oh, be strong, be strong, oh be strong.

And on our shield the leg-end reads, Strike once, strike twice, and strike a-gain. Be strong, etc.

To free the ty-rant's myriad slaves, Be-neath the flag of tem-per-ance! Be strong, oh, be strong, be strong, oh be strong.

Be steadfast, do and dare, do and dare, You'll find, you will find, you'll find, you will find a mis-sion an-y-where, Do and dare.

Be steadfast, do and dare, do and dare, You'll find, you will find, you'll find, you will find a mission an-y-where, Do and dare.

Sing Unto the Lord a New Song.

Allegro. Maestoso.

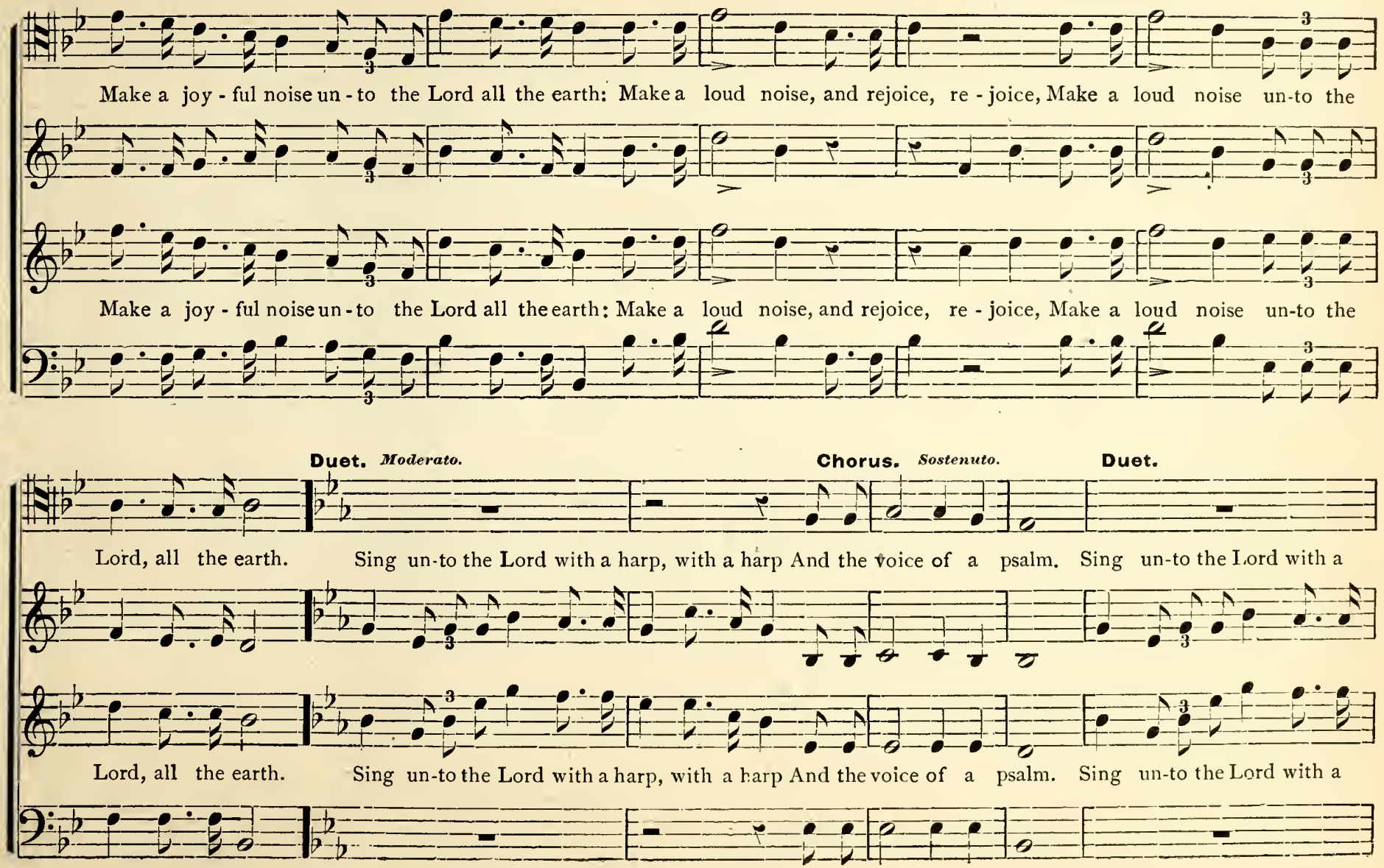
S. W. Straub.

O, sing un-to the Lord a new song, Sing un-to the Lord a new song, for he hath done marv'lous things; His

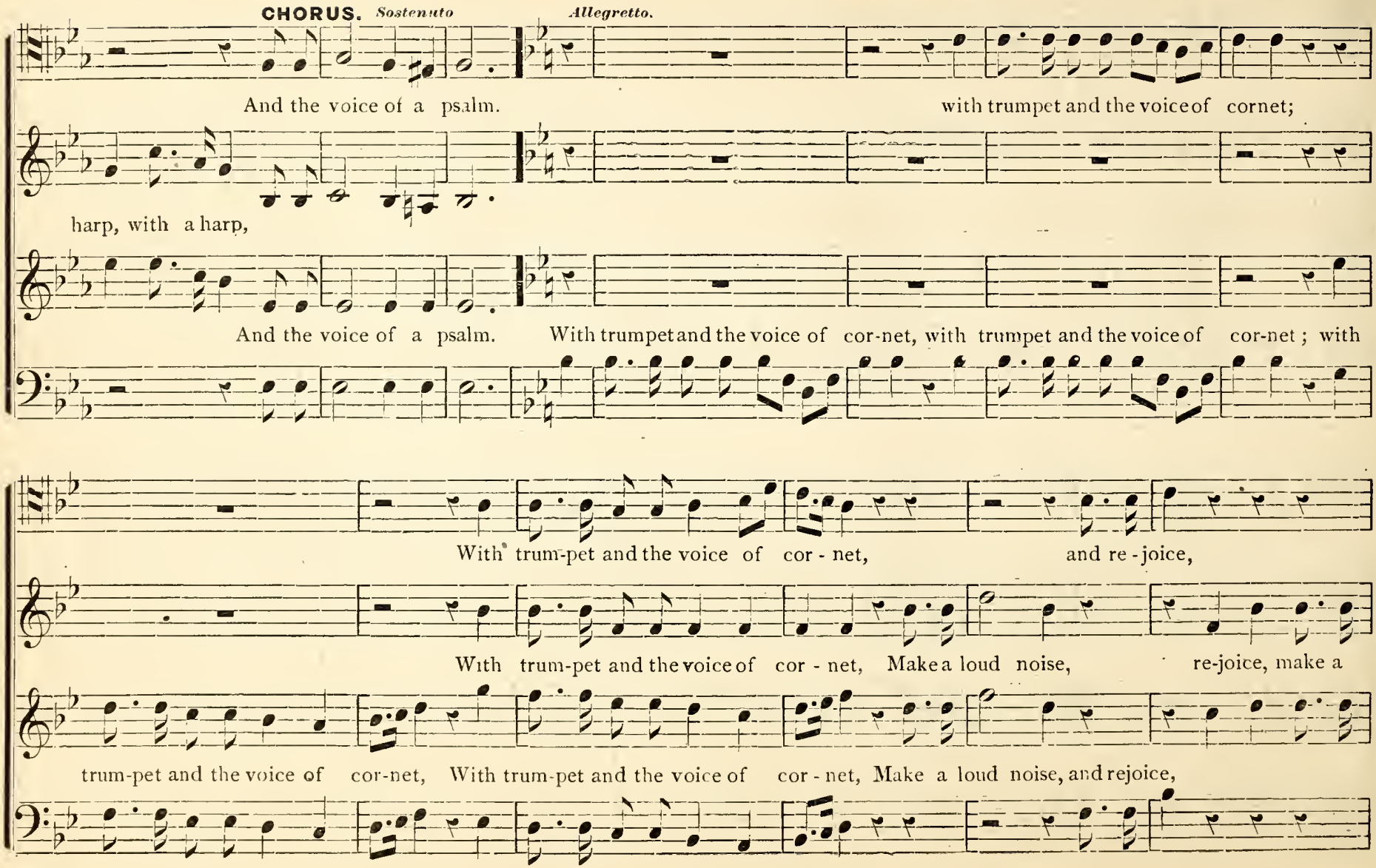
O, sing un-to the Lord a new song, Sing un-to the Lord a new song, for he hath done marv'lous things; His

right hand and his ho-ly arm hath got-ten him the vic-to-ry. Make a joy-ful noise un-to the Lord, all the earth:

right hand and his ho-ly arm hath got-ten him the vic-to-ry. Make a joy-ful noise un-to the Lord, all the earth:


Make a joy - ful noise un - to the Lord all the earth: Make a loud noise, and rejoice, re - joice, Make a loud noise un-to the
Make a joy - ful noise un - to the Lord all the earth: Make a loud noise, and rejoice, re - joice, Make a loud noise un-to the
Duet. Moderato.
Chorus. Sostenuto.
Duet.
Lord, all the earth. Sing un-to the Lord with a harp, with a harp And the voice of a psalm. Sing un-to the Lord with a
Lord, all the earth. Sing un-to the Lord with a harp, with a harp And the voice of a psalm. Sing un-to the Lord with a

Sing Unto the Lord a New Song---Continued.



un-to the Lord all the earth, and re-joice, unto the Lord all the earth. A - men.

loud noise, Make a loud noise, re-joice, make a loud noise,

un-to the Lord all the earth, and re-joice, un-to the Lord all the earth. A men.

Branch. C. M.

W. E. Husselman.

1. E - ter - nal Source of life and light, Supremely good and wise, To thee we bring our grateful vows, To thee lift up our eyes.

2. Our dark and erring minds illume With truth's celestial rays; In-spire our hearts with sacred love, And tune our lips to praise.

3. Safe-ly conduct us, by thy grace, Thro' life's perplexing road; And place us when that journey's o'er At thy right hand, O God.

All Day in Our Bark.

S. W. Straub.

Allegro.

1. The mists of the morning are roll-ing a - way, The eastern star fades in the com-ing of day; The foam of the bil-lows al-

2. We row all the day in the cur-rent a - long, Our voi-ces u - nit - ing in wide swelling song; No tho't of the toil and the

3. For there are the mountain tops soft in the mist, The smooth pebbly beach by the creeping waves kissed, The broad spreading sky, ever

4. My heart is entranc'd in - to beau-ty's high realm, No care of the earth can its peace o-ver-whelm, The star of the west sends its

CHORUS.

read - y I see, And there is my lit - tle bark wait - ing for me. All day..... in our bark we'll

tu - mult of day, Can ruf - fle our bo - soms, or lure us a - way. All day.....

deep-'ning its blue, The o - cean that bears on its breast ev -' ry hue. All day..... in our bark we'll

last lin-g'ring ray, And hail-ing my home, bid a - dieu to the day. All day

Sing as we mer-ri-ly roam, When ev'n - - ing re-turns, We'll welcome, we'll wel-come our home, our home.

When ev'n - - ing

Sing as we mer-ri-ly roam, When ev'n - - ing re-turns, We'll welcome, we'll wel-come our home, our home.

When ev'n-ing

Come Holy Spirit.

Con Expressione.

W. F. WERSCHKUL

1. Come Ho-ly Spir-it heaven-ly Dove, With all thy quick'ning, quick'ning pow'rs, Come, shed a-broad a Sav-ior's love In these cold hearts of ours, cold hearts of ours.

2. In vain we tune our for-mal songs, In vain we strive, we strive to rise: Ho-san-nas lan-guish on our tongues, And our de-vo-tion dies, de-vo-tion dies.

3. Dear Lord! and shall we ev-er live, At this poor dy-ing, dy-ing rate? Our love so faint, so cold to thee, And thine to us so great, to us so great.

Good-Bye Sweetheart, Good-Bye. (Male Quartet.)

S. W. Straub.

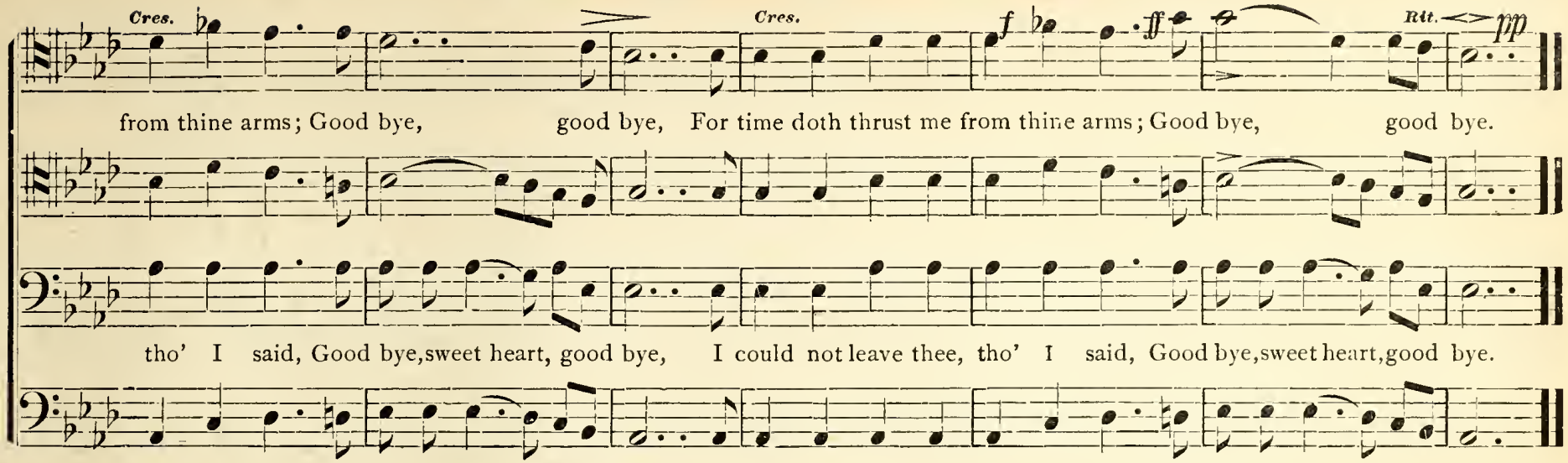
1. The bright stars fade, the morn is breaking, The dew drops pearl each bud and leaf; And I from thee my leave am tak-ing, With

2. The sun is up, the lark is soar-ing, Loud swells the song of chant-i-cleer; The lev-'ret bounds o'er earth's soft flooring, Yet

Rall. *pp* *f* *a tempo.* *p* *Rall.* *f* *a tempo.*

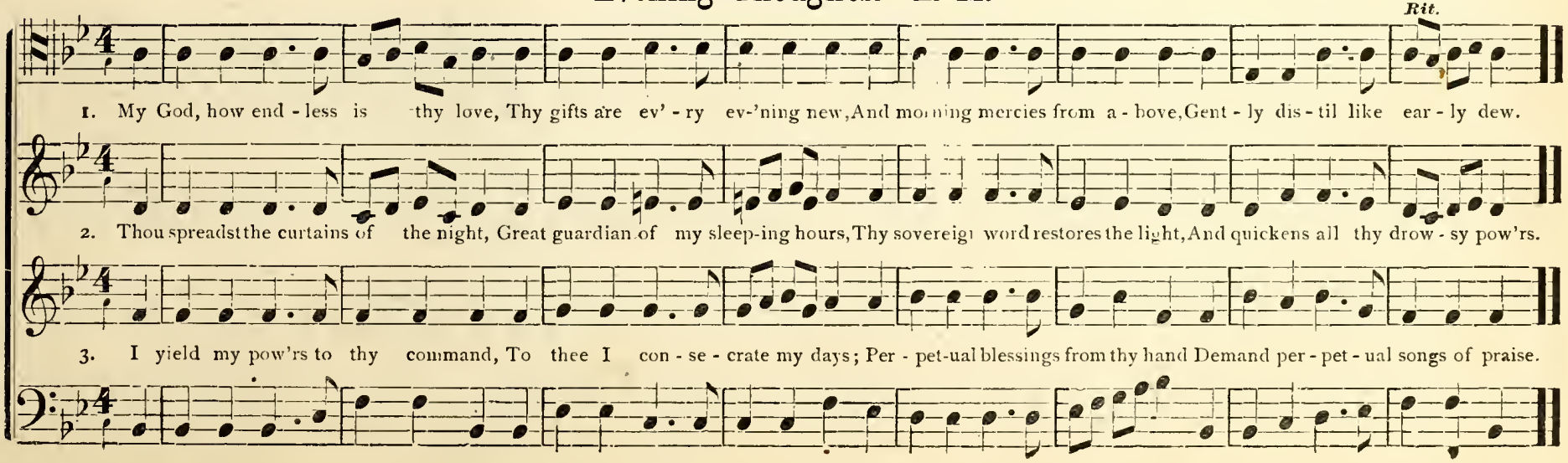
bliss too brief, with bliss too brief. How sinks my heart with fond alarms, The tear is hid-ing in my eye, For time doth thrust me

I am here, yet I am here. For since night's gems from heav'n did fade, And morn to flor-al lips doth hie, I could not leave thee



Evening Thoughts. L. M.

HAROLD B. ADAMS.



When the Lord Called Again the Captivity of Zion. (Ps. cxxvi.)

W. F. Werschkul.

Moderato. **Quartet.** **Chorus.**

We were like them that dream. Then was our mouth filled with laughter, Then was our

Dim. *Joyfully.*

When the Lord called a - gain the cap - tiv - i - ty of Zi - on, We were like them that dream. Then was our mouth filled with laughter, Then was our

Base Solo.

Rall. *A tempo.*

tongue filled with sing-ing. Then was our mouth filled with laughter And our tongue filled with singing. Then said they a - mong the heathen, The

tongue filled with sing-ing. Then was our mouth filled with laughter And our tongue filled with singing. Then said they a - mong the heathen, The

Faster. *Cres.*

Lord hath done great things, done great things for them. The Lord hath done great things for us, where - of we are glad.

The Lord hath done great things for us, where-of

Lord hath done great things, done great things for them. The Lord hath do e great things for us, where - of we are glad.

Recitative. Baritone.

Turn a - gain our cap-tiv - i-ty, O Lord, O Lord, as the streams of the south.

Alto Solo. *Andante.*

They that sow in tears..... shall reap, shall reap in joy.

When the Lord Called Again the Captivity of Zion---Concluded.

Duet. *Faster.* **Chorus.** *Con spirito.*

They that sow in tears shall reap, shall reap in joy. He that go-eth forth and weepeth, bearing precious seed, shall doubt-less come a-

They that sow in tears shall reap, shall reap in joy. He that go-eth forth and weepeth, bearing precious seed, shall doubt-less come a-

Cres.

gain with re - joic - ing, shall doubtless come a - gain with re - joic - ing, brin -ing his sheaves with him.

with re - joic - ing, shall doubtless come.....

gain with re-joic - ing, shall doubtless come..... a - gain with re-joic - ing, bring ing his sheaves with him.

M. S. S. O. Lomon.

Allegretto Marcato.

1. Bright and sun-ny sum-mer time, Mer-ry with the in - sect chime, Buzzing, buzzing, humming, hum, Listen to the great humdrum.

2. To and fro, and round and round, See them flying, hear the sound, Bum-ble bees in col-ors bright Lead the chorus with de-light.

3. Of the mer-ry lit - tle things, Each his lit - tle dit - ty sings, Ev-'ry lit - tle bus - y hum, Helps to make the great humdum.

CHORUS.

Repeat pp

Buzzing, buzzing, hum, hum, hum, Hark, the concert has be-gun, Bz.....

Lit - tle things are having fun, Buzzing, buzzing, hum, hum, hum.

Bz..... Lit-tle things are hav-ing fun, Buzzing, buzzing, hum, hum, hum.

Buzzing, buzzing, hum, hum, hum, Hark, the concert has begun,

Sweet Evening Bells.

S. W. Straub.

Note.—These beautiful lines were suggested to the author, T. Moore, by the following incident: A chime of bells were cast in Italy by one who enjoyed their sweet music very much. By some revolution the bells were taken away and the maker became an exile. After many years he wandered to Ireland, where his trained ear suddenly caught the sweet sound of his bells, as it floated on the calm evening air, and with it came the hallowed associations and scenes of his early life. As he listened the tide of memories that came vibrating through his heart snapped its strings, and his spirit fled.

1. Those ev'n-ing bells! those ev'n-ing bells! How many a tale their mu-sic tells, Of youth and home and that sweet

2. Those joy-ous hours are pass'd a-way, And many a heart that then was gay, With-in the tomb now dark-ly

3. And so 'twill be when I am gone, That tune-ful peal will still ring on, While oth er bards shall walk these

time, When last I heard their sooth-ing chime. Chorus. *p* Sweet ev'n-ing bells, *pp* sweet ev'n-ing bells, How

dwells, And hears no more those ev'n-ing bells.

f dells, And sing your praise, sweet ev'n-ing bells. *p* Sweet ev'ning bells..... *f* sweet ev'ning bells..... How many a

p *pp*

many a tale their mem'ry tells, Of youth and home and that sweet time, When last I heard their soothing chime.

tale....., their mem'ry tells.....

many a tale' their mem'ry tells, Of youth and home and that sweet time, When last I heard their soothing chime.

Rebecca. C. M. (Quintette.)

P. W. Hill.

Obligato Solo.

1. As pants the hart for cooling streams When heated in the chase, So longs my soul, O God, for thee And thy re-fresh - ing grace.
2. For thee, my God, the liv - ing God, My thirst-y soul doth pine, Oh, when shall I be - hold thy face, Thou maj-es - ty di - vine.

1. As pants the hart for cooling streams, When heated in the chase, So longs my soul, O God, for thee, And thy re-fresh-ing grace.

2. For thee, my God, the living God, My thirsty soul doth pine, Oh, when shall I behold thy face, Thou maj-es - ty di - vine.

Laughing Chorus.

Allegretto.

B. F. Griffith.

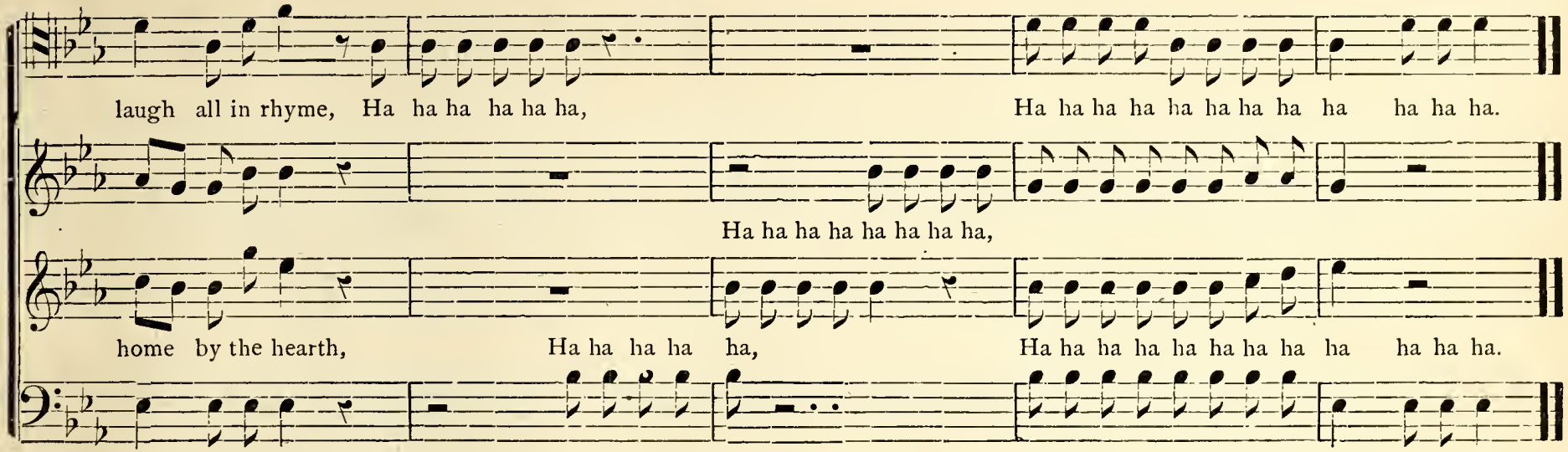
1. Oh come and laugh and mer - ry be. Ha ha ha ha ha ha, ha ha ha ha And thus we'll pass our

Ha ha, ha ha, ha ha, ha ha,

2. 'Tis well to have a hap - py mind, Ha ha ha ha ha ha ha ha ha For true con - tent - ment

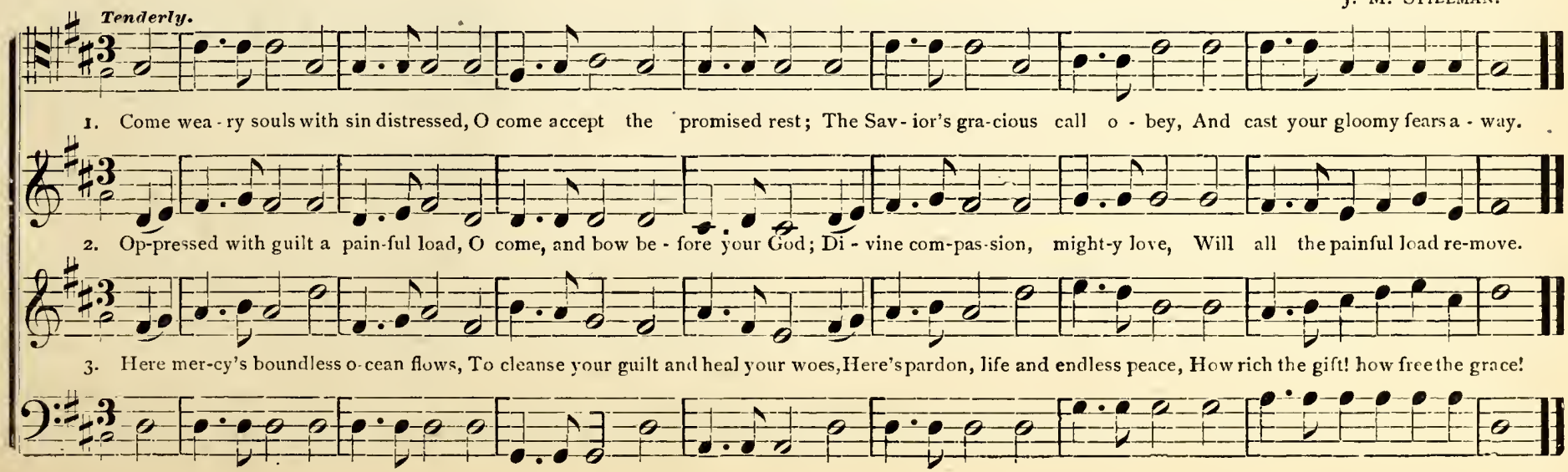
time in glee, Ha ha ha ha ha ha ha ha ha ha ha ha ha, Some folks are sour and cross all the time, But we will sing and

thus you'll find, Ha ha ha ha ha ha ha ha ha ha ha ha ha, Then sing and laugh with joy and with mirth, In for - est grand at



Palmer. L. M.

J. M. Stillman.



Slumber Song.

Soprano Solo. Andante.

W. F. Werschkul.

1. O slumber, soothing slum-ber sweet, Thy pres-ence oft we love to greet, En-fold-ed in thy lov-ing arms, O who can tell thy wondrous charms?
2. O slumber, soothing slum-ber fair, How could we yield the joy so rare, The bliss we know in sweet re - pose, When calm the wea - ry eye-lids close;
3. O slumber, soothing slum-ber sweet, Can dry the tear for those who weep, For pain and care re-store the calm, For sor - row bring the sweet-est balm.

Baritone Solo. Faster.

The wea-ry lab-'rer sinks to rest Up - on thy ten-der, peaceful breast, He bids fare-well to care and strife, For - gets the drear-y toil of life.
The war-rior owns thy peace - ful sway, Thy charms his passions all al-lay, Be-neath thy pow'r be - hold him yield, Who nev - er yield-ed on the field.
When wea-ry or in deep distress, None dear - er than thy fond ca-ress, Come oft, the troub-led heart to greet, O slum-ber, sooth-ing slum-ber sweet.

Chorus. *Allegretto.* *Dim.*

Slum - ber, sweet slum - ber, come lull me to rest, Come lull me to rest..... Peace - ful - ly, peace - ful - ly,

O..... Slum - ber, sweet..... slum - ber, Come lull me to rest..... Peace - ful - ly,

Slum - ber, sweet slum - ber, come lull me to rest, Peace - ful - ly, peace - ful - ly,

Slumber Song---Concluded.

Rit. . . . . . *A tempo.* *Rit.*

lull me to rest, lull me to rest, When tired, and wea - ry or dis - tressed, Then sooth - ing - ly lull me to rest, to rest.

peace - ful - ly lull me to rest, When tired, and wea - ry or dis - tressed, Then sooth - ing - ly lull me to rest, to rest.

lull me to rest,

Omnipotence. C. M. Double.

Maestoso. S. W. Straub.

1. Thou giv - er of all earth-ly good, Thou wonder-working Power, Whose spirit smiles in ev - 'ry star, And breathes in ev-'ry flow'r;

2. We may for-get thee for a time, In scenes with tu-mult rife, Where worldly cares or pleasures claim Too large a share of life;

3. Be-neath the cit-y's gild-ed domes, In temples deck'd with care, Where art and splendor vie to make Thine earthly man-sion fair,

How grate-ful-ly we speak thy name— How gladly own thy sway! How thrillingly thy presence feel, When mid thy works we stray.

But not in na-ture's sweet domain, Where ev'rything we see, From loftiest mount to lowliest flow'r, Is el - o-quent of thee.

Our forms may low-ly bend, our lips May breathe a formal lay, The whilst our wayward hearts refuse These ho-ly rites to pay.

Success to the Jolly Old Farmer.

P. W. Hill.

Allegretto.

1. Suc - cess to the jol - ly old farm - er, Who's singing all day at his plow, The monarch of prairies and for - est,

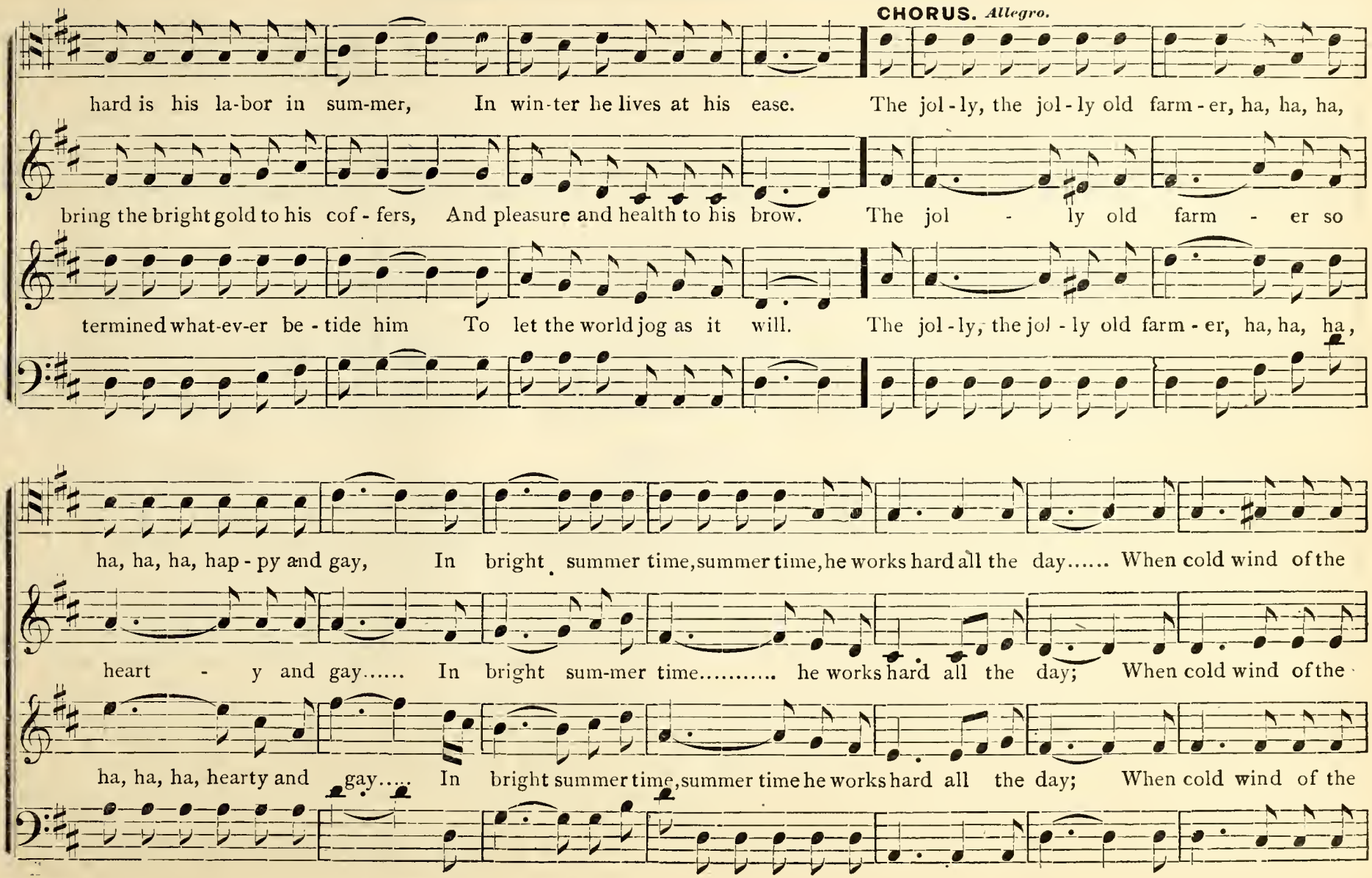
2. His banks are all chartered by na - ture, Their cred-its are am-ple and sure, His clerks never "slope" with de-pos - its,

3. When the crops are all gather'd and shelter'd, When his cat-tle are snug in the fold, He sits himself down by the fire - side,

'Tis on - ly to God he may bow; He's sure-ly a for - tu-nate fel-low, He rais-es his bread and his cheese, Tho'

Pursued by the curse of the law; His stocks are the best in the mark-et, His shares are the shares of the plow, They

And laughs at the tempest and cold; A stran ger to fraud and de-cep-tion, His du - ty he tries to ful - fill, De-


CHORUS. Allegro.
hard is his la-bor in sum-mer, In win-ter he lives at his ease. The jol-ly, the jol-ly old farm-er, ha, ha, ha,
bring the bright gold to his cof-fers, And pleasure and health to his brow. The jol - ly old farm - er so
termined what-ev-er be-tide him To let the world jog as it will. The jol-ly, the jol-ly old farm-er, ha, ha, ha,
ha, ha, ha, hap-py and gay, In bright summer time, summer time, he works hard all the day..... When cold wind of the
heart - y and gay..... In bright sum-mer time..... he works hard all the day; When cold wind of the
ha, ha, ha, hearty and gay..... In bright summer time, summer time he works hard all the day; When cold wind of the

win-ter blows..... The jol-ly, the jol-ly old farm-er ha, ha, ha, ha, ha, ha, lives at his ease.

win - ter all na - ture doth freeze, The jol - ly old farm - er then lives..... at his ease.

win-ter blows..... The jol-ly, the jol-ly old farm-er ha, ha, ha, ha, ha, ha, lives at his ease.

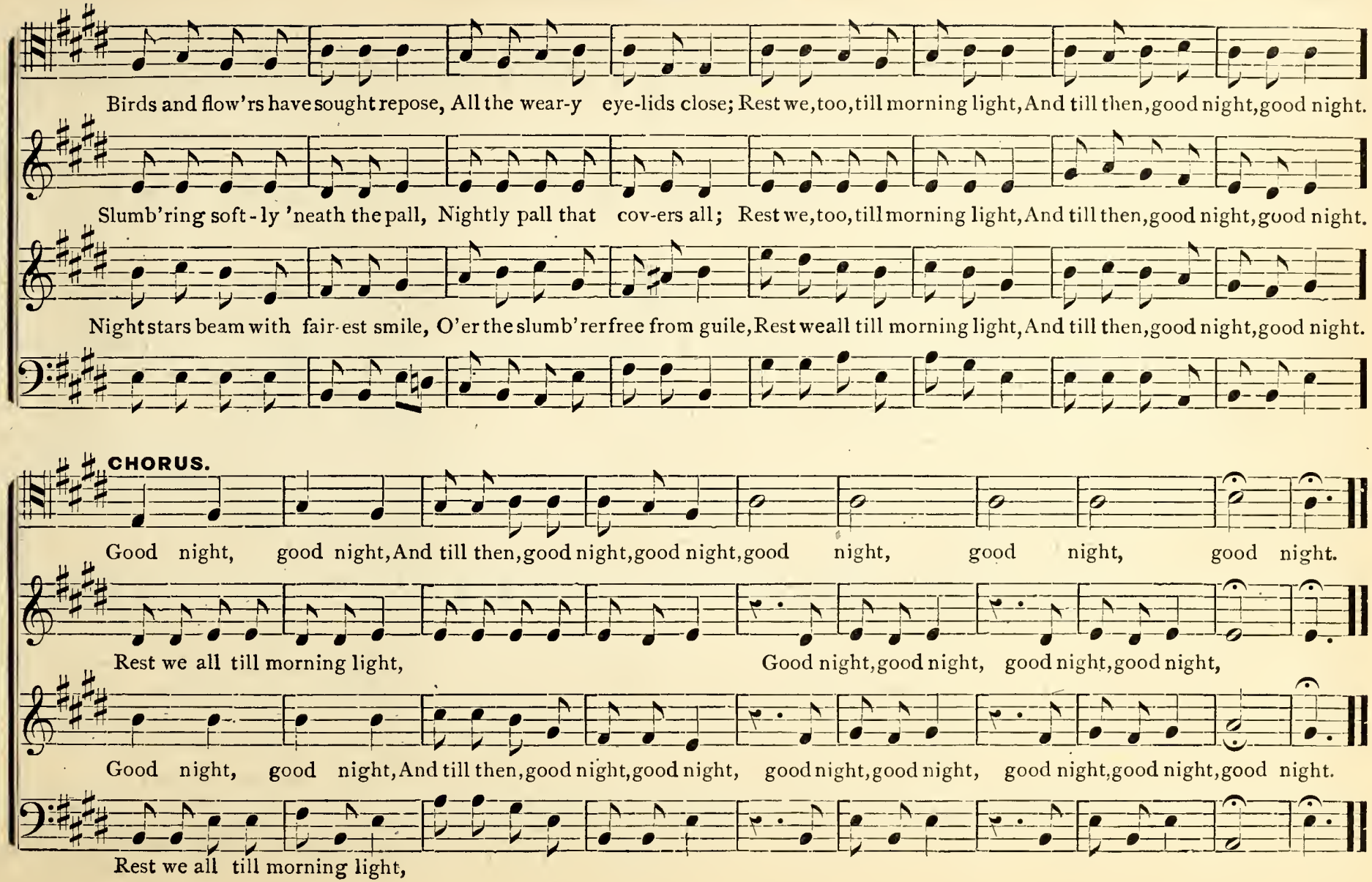
Good Night.

M. Straub. Dr. H. T. Leslie, Arr. by S. W. S.

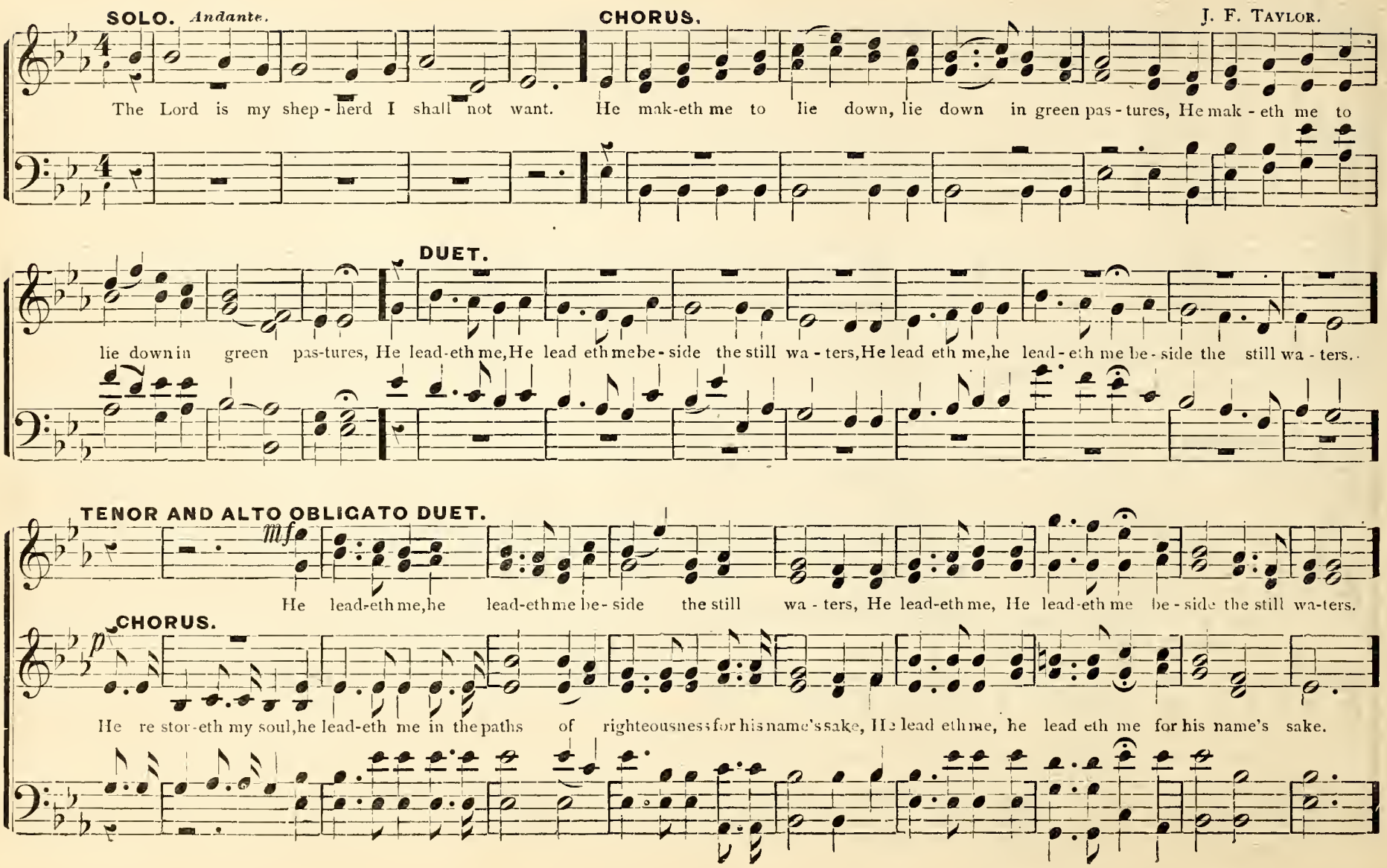
1. The bright sun has gone to rest, Faded from the golden West, (Hummed.) Birds and flow'rs have sought repose, All the weary eyelids close;

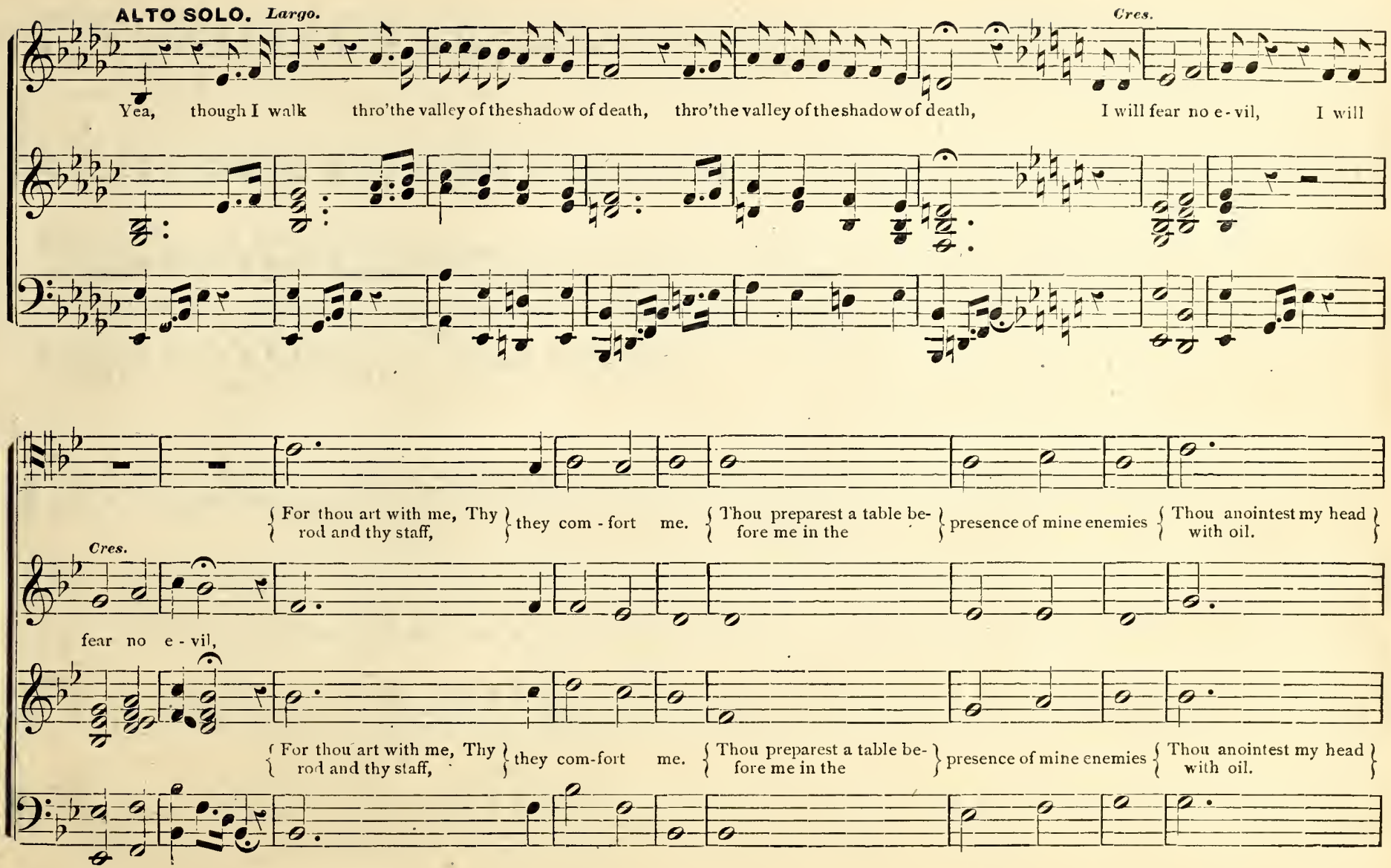
2. The green woods are dark and lone, Warbl'rs gay are all at home, (Hummed.) Slumb'ring softly 'neath the pall, Nightly pall that covers all;

3. How sweet-ly will come repose, If forgiven are our foes, (Hummed.) Night stars beam with fairest smile, O'er the slumb'rer free from guile,

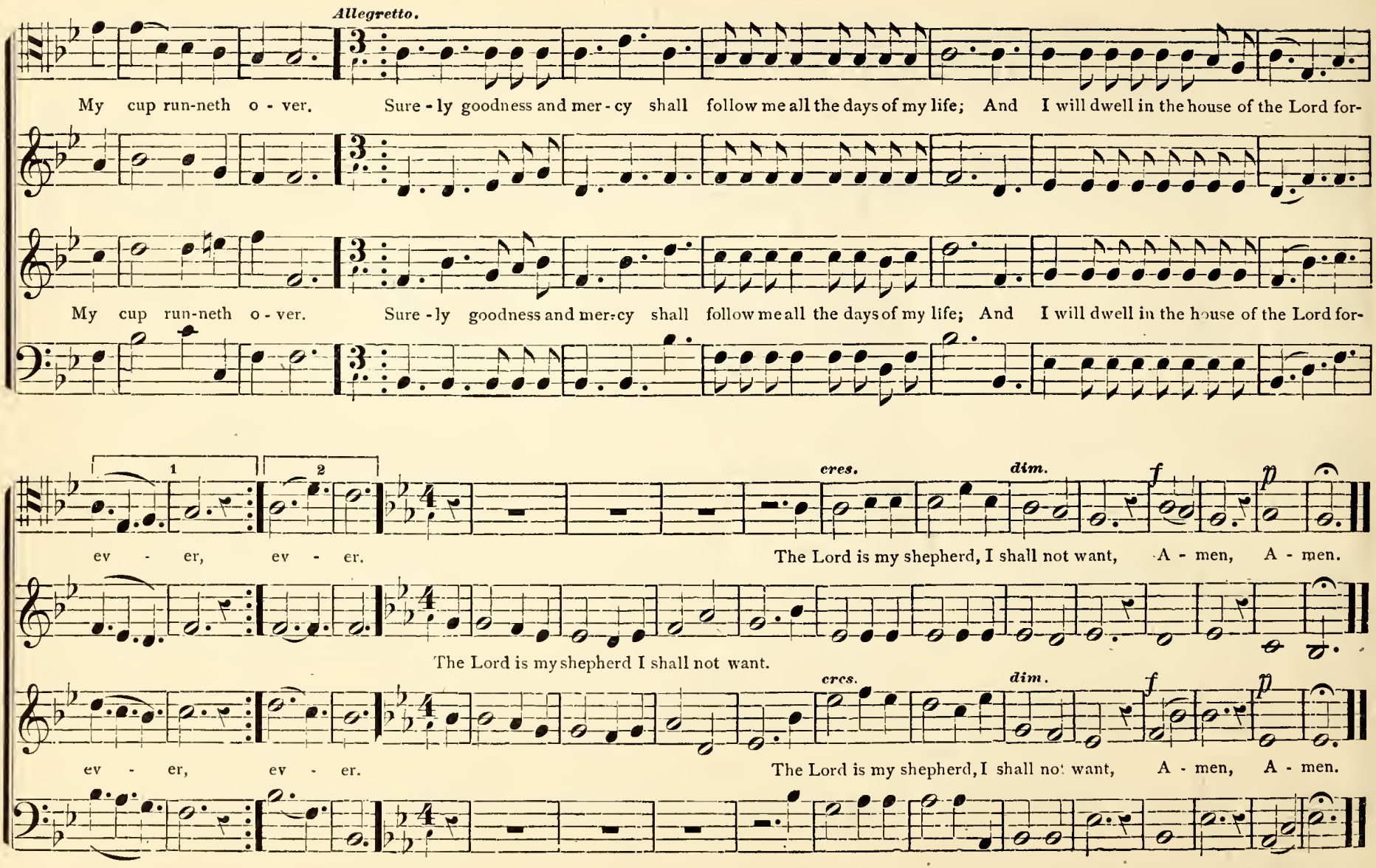

Birds and flow'rs have sought repose, All the wear-y eye-lids close; Rest we, too, till morning light, And till then, good night, good night.
Slumb'ring soft-ly 'neath the pall, Nightly pall that cov-ers all; Rest we, too, till morning light, And till then, good night, good night.
Night stars beam with fair-est smile, O'er the slumb'rer free from guile, Rest we all till morning light, And till then, good night, good night.
CHORUS.
Good night, good night, And till then, good night, good night, good night, good night, good night.
Rest we all till morning light, Good night, good night, good night, good night,
Good night, good night, And till then, good night, good night, good night, good night, good night, good night, good night.
Rest we all till morning light,

The Lord is My Shepherd.




ALTO SOLO. Largo.
Cres.
Yea, though I walk thro'the valley of the shadow of death, thro'the valley of the shadow of death, I will fear no e-vil, I will
For thou art with me, Thy rod and thy staff, they com-fort me. Thou preparest a table be-fore me in the presence of mine enemies Thou anointest my head with oil.
Cres.
fear no e-vil,
For thou art with me, Thy rod and thy staff, they com-fort me. Thou preparest a table be-fore me in the presence of mine enemies Thou anointest my head with oil.

The Lord is My Shepherd---Concluded.



Hail! Glorious Morn. (For Patriotic Occasions.)

M. S.

Arr. from Benedict.

Allegro.

1. Hail! hail! glo-rious morn! Welcome, welcome the dawn! Peace o'er the na - tions is ris - ing in splen-dor. Now your

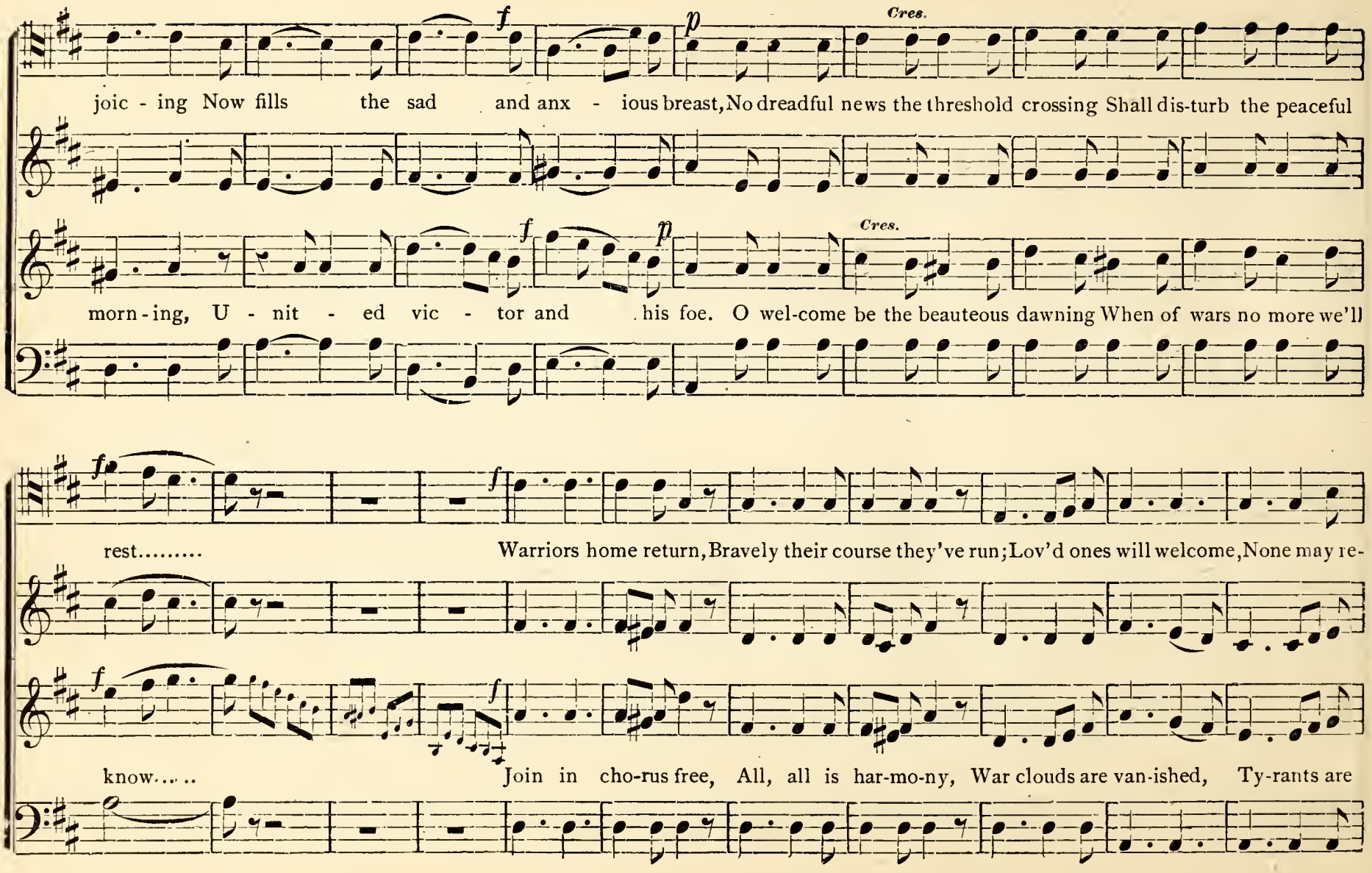
2. Hail! hail! glo-rious morn! Welcome, welcome the dawn! Bright are the rays that are gild - ing the heav - ens. Joy! joy!

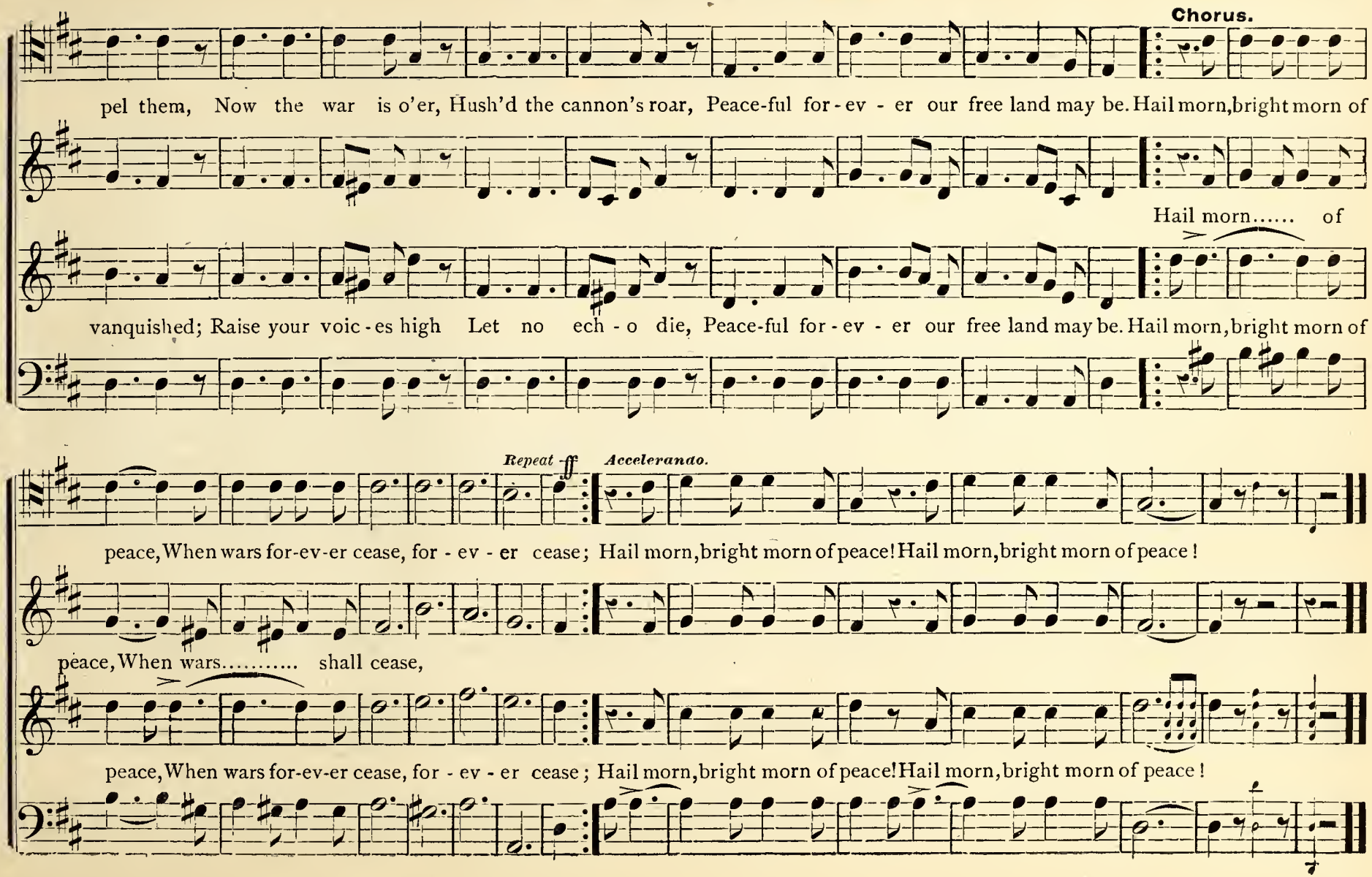
mp

pe - ans raise, Grate-ful voic - es praise, Him who has brought us the light of this day. O the war is o-ver what re-

mp

peace-ful sway, Joy! joy! hap - py-day, Fade not, O fade not a-way from our sight. As the sun and starlight blend at


f
p
Cres.
joic - ing Now fills the sad and anx - ious breast, No dreadful news the threshold crossing Shall dis-turb the peaceful
f
p
Cres.
morn - ing, U - nit - ed vic - tor and his foe. O wel-come be the beauteous dawning When of wars no more we'll
fp
f
rest..... Warriors home return, Bravely their course they've run; Lov'd ones will welcome, None may re-
f
f
know..... Join in cho-rus free, All, all is har-mo-ny, War clouds are van-ished, Ty-rants are


Chorus.
pel them, Now the war is o'er, Hush'd the cannon's roar, Peace-ful for-ev - er our free land may be. Hail morn, bright morn of
Hail morn..... of
vanquished; Raise your voic-es high Let no ech - o die, Peace-ful for-ev - er our free land may be. Hail morn, bright morn of
Repeat ff
Accelerando.
peace, When wars for-ev-er cease, for - ev - er cease; Hail morn, bright morn of peace! Hail morn, bright morn of peace!
peace, When wars..... shall cease,
peace, When wars for-ev-er cease, for - ev - er cease; Hail morn, bright morn of peace! Hail morn, bright morn of peace!

Great is the Lord. (Ps. cxlv.)

E. P. McMurray.

m *f* *ff* *Cres.*

Great is the Lord, great is the Lord, great is the Lord, And great-ly to be prais-ed, And his great-ness is un-search - a - ble.

Great is the Lord, great is the Lord, great is the Lord, And great-ly to be prais-ed, And his great-ness is un-search - a - ble.

p *cres.* *m* *cres.* *f* *cres.*

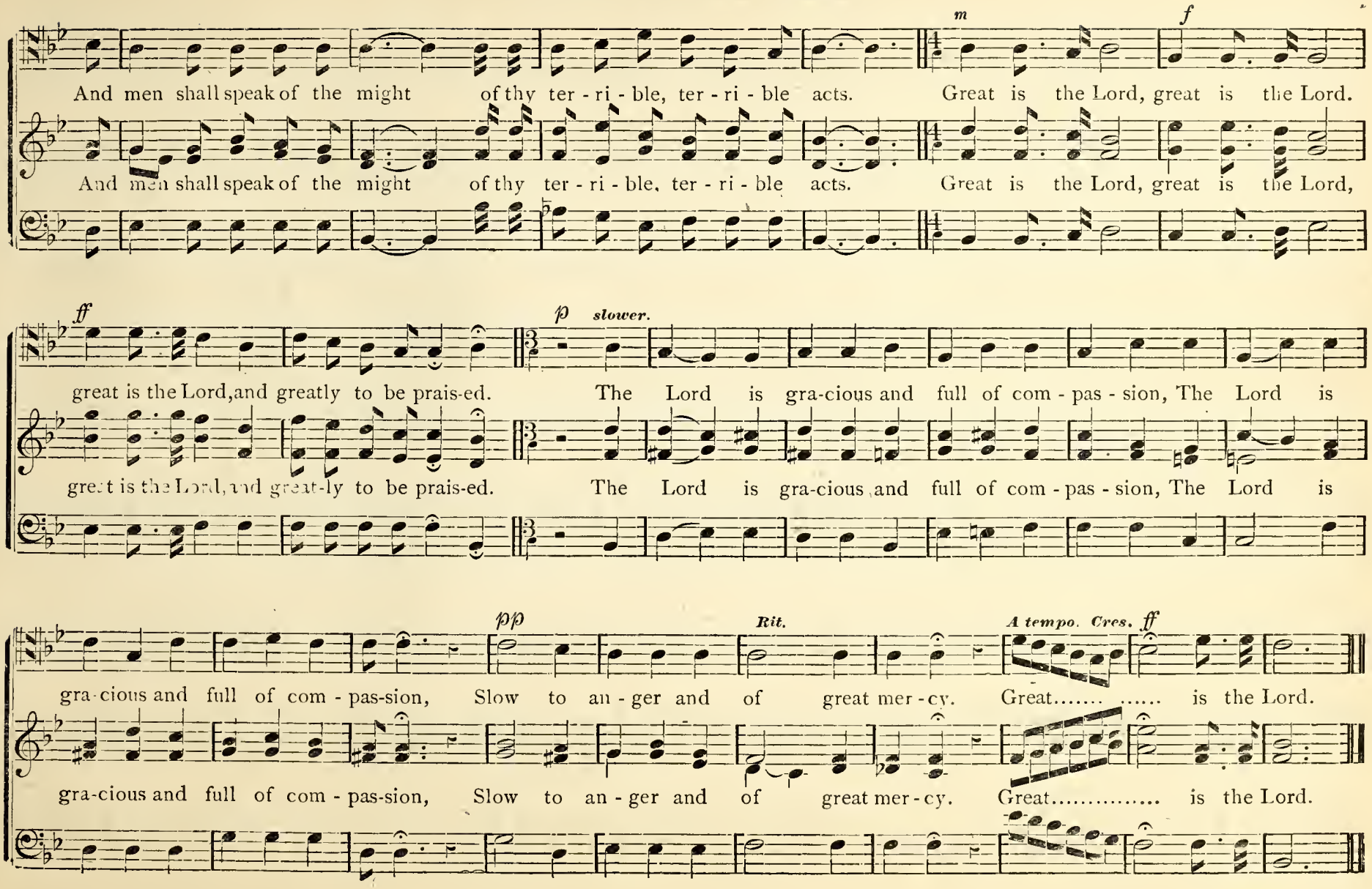
I will speak of his glo-rious hon - or, I will speak of his glo rious hon - or, I will speak of his glo-rious

I will speak of his glo-rious hon - or, I will speak of his glo-rious hon - or, I will speak of his glo-rious

ff *m*

hon - or, and of his won - drous works. And men shall speak of the might of thy ter ri-ble, ter-ri - ble acts,

hon - or, and of his won - drous works. And men shall speak of the might of thy ter-ri-ble, ter-ri - ble acts,


m
f
And men shall speak of the might of thy ter - ri - ble, ter - ri - ble acts. Great is the Lord, great is the Lord.
And men shall speak of the might of thy ter - ri - ble, ter - ri - ble acts. Great is the Lord, great is the Lord,
ff
p slower.
great is the Lord, and greatly to be prais-ed. The Lord is gra-cious and full of com - pas - sion, The Lord is
great is the Lord, and great-ly to be prais-ed. The Lord is gra-cious and full of com - pas - sion, The Lord is
pp
Rit.
A tempo. Cres. ff
gra-cious and full of com - pas-sion, Slow to an - ger and of great mer - cy. Great..... ..... is the Lord.
gra-cious and full of com - pas-sion, Slow to an - ger and of great mer - cy. Great..... is the Lord.

Who are These in Bright Array?

CHAS. McK. TRIMMER.

Soprano Solo. Andante. Cantabile.

p *cres.* *m* *dim.* *p* *m* *cres.* *f* *p* *cres.* *m* *cres.* *f* *dim.* *m*

Who are these in bright ar - ray? Who are these in bright ar - ray? Who are these in bright ar - ray?

Who are these? Who are these? Who are these in bright ar - ray?

Who are these? Who are these? Who are these in bright ar - ray?

p *cres.* *m* *f* *m* *dim.* *p* *cres.* *dim.*

These are they who wash'd their robes in the blood of the Lamb, These are they who wash'd their robes in the blood of the Lamb.

These are they who wash'd their robes in the blood of the Lamb, These are they who wash'd their robes in the blood of the Lamb.

rit. dim. p Allegretto.

Therefore are they before the throne of God, and serve him day and night in his temple;

For the

Therefore are they before the throne of God, and serve him day and night in his temple; They shall hunger no more,

nei-ther thirst a - ny more,

cres. ff dim. cres. f dim. p pp

shall feed them, For the Lamb upon the throne shall feed them, For the Lamb upon the throne shall feed them, shall feed them.

Lamb up-on the throne

For the Lamb upon the throne shall feed them, For the Lamb upon the throne shall feed them, shall feed them.

My Little Barefoot Boy.

EBEN E. REXFORD. S. W. STRAUB.

1. There hangs on the wall be - fore me, Where the sunshine loves to dwell, A pic-ture, a sweet lit - tle pic-ture, That holds me in a spell;
2. The eyes are so full of brightness, And the cheeks so ros- i- ly red, That it hard-ly seems a pic-ture, But a liv - ing child in - stead;
3. I hear by some shadowless hearth-stones, The lit - tle ones at their play, And think of the grave in the church-yard, Where the grass grows green today,

A boy with sun-brown'd features, All dim-pled in child-ish joy, And I gaze thro' tears that blind me, On this lit - tle "barefoot boy."
And I lis - ten for nois - y foot-falls, And the ring - ing shouts of joy, Ah! this lad that is al - ways qui-et, Is not my bare-foot boy.
Then I think of the child in heav-en, And feel a strange, sweet joy, For I am an an - gel's moth-er, And God keeps my bare-foot boy.

Chorus.

Of such is the kingdom of heav'n, Of such is the kingdom of heav'n, I think with sa - cred joy! And know that a sin - less an-gel, Was once my "barefoot boy."

Of such is heav'n, Of such is heav'n, I think with sacred joy, with sacred joy, And know that a sin-less an-gel Was once my barefoot boy.

Blessed are the People.

Allegretto.

CHAS. R. REED.

Bless - ed are the peo - ple that know the joy - ful sound, Bless - ed are the peo - ple that know the joy - ful sound,

Bless - ed are the peo - ple that know the joy - ful sound, Bless - ed are the peo - ple that know the joy - ful sound,

Alto Solo. Moderato.

They shall walk O Lord in the light of thy countenance, They shall walk O Lord, in the light of thy countenance.

Blessed are the People---Continued.

Allegro.

And in thy name shall they rejoice, shall they rejoice all the day,

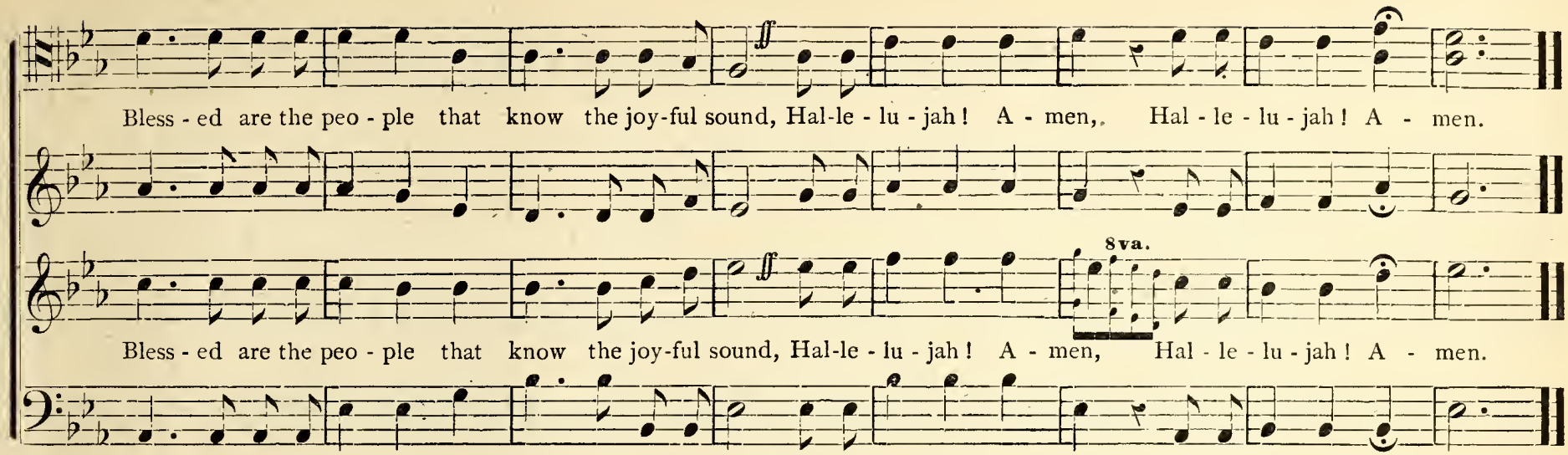
And in thy name shall they rejoice all the day, And in thy name shall they rejoice, shall they rejoice all the day,

Solo.

And in thy righteousness shall they be ex - alt - ed, Bless - ed are the peo - ple that know the joy-ful sound,

And in thy

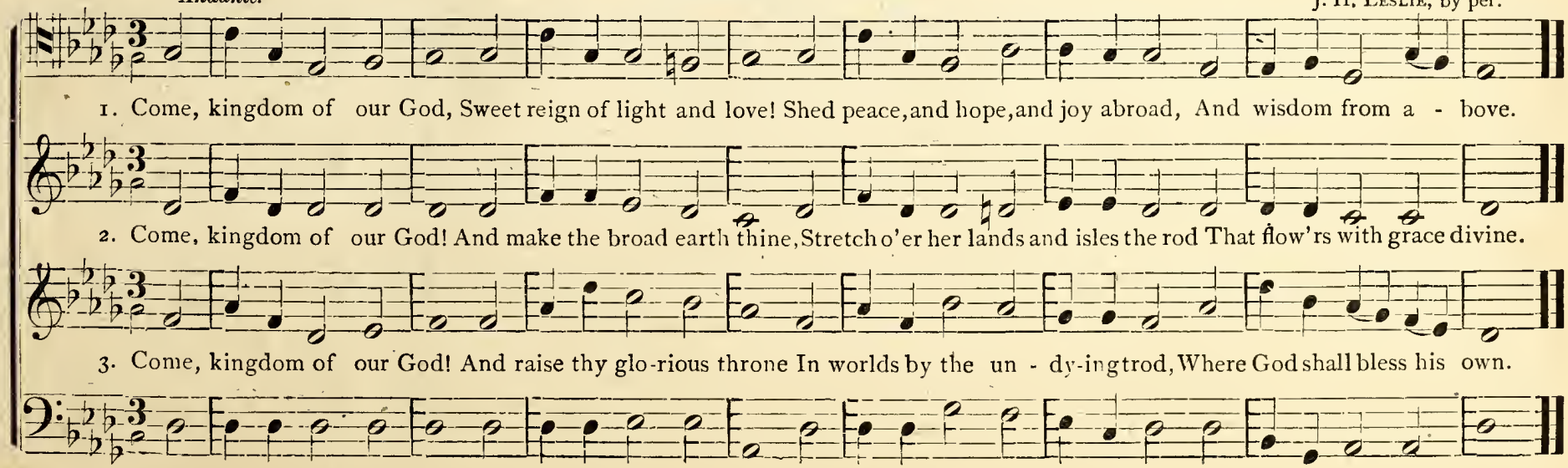
And in thy righteousness shall they be ex - alt - ed, Bles - s - ed are the peo - ple that know the joy-ful sound,



Kingdom. S. M.

Andante.

J. H. Leslie, by per.



On the Lake.

S. W. S.

W. F. Taylor, arr. by S. W. S.

Tempo di Valse.

1. La, la, la, la, la, la, la. O charm-ing it is, and de-light-ful to ride, When the winds are all still, on the beau-ti-ful lake; No

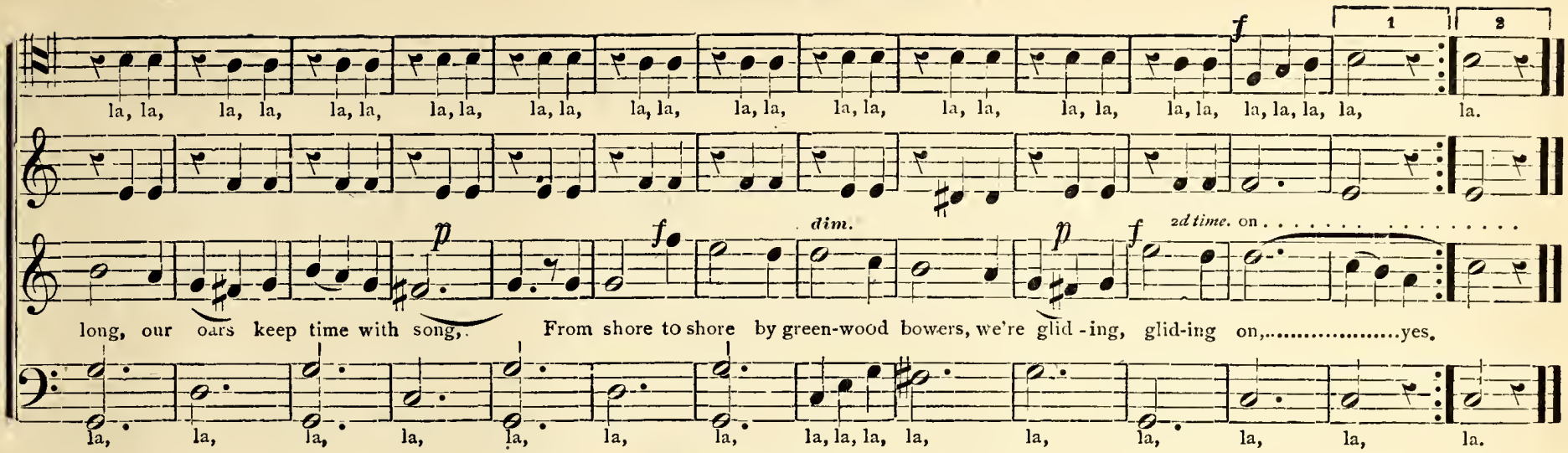
2. La, la, la, la, la, la, la. Each heart beateth light-ly, each eye beameth brightly, Whilst mingling in songs with the birds on the shore; It

words can I find half my joy to ex-press, And I'll leave the green fields and the woods for thy sake, sake. La, la, la, la, la, la,

seems as if care had been vanquished for-ev-er! And sor-row had fled to re-turn nev-er-more, more. For on and on we glide a-

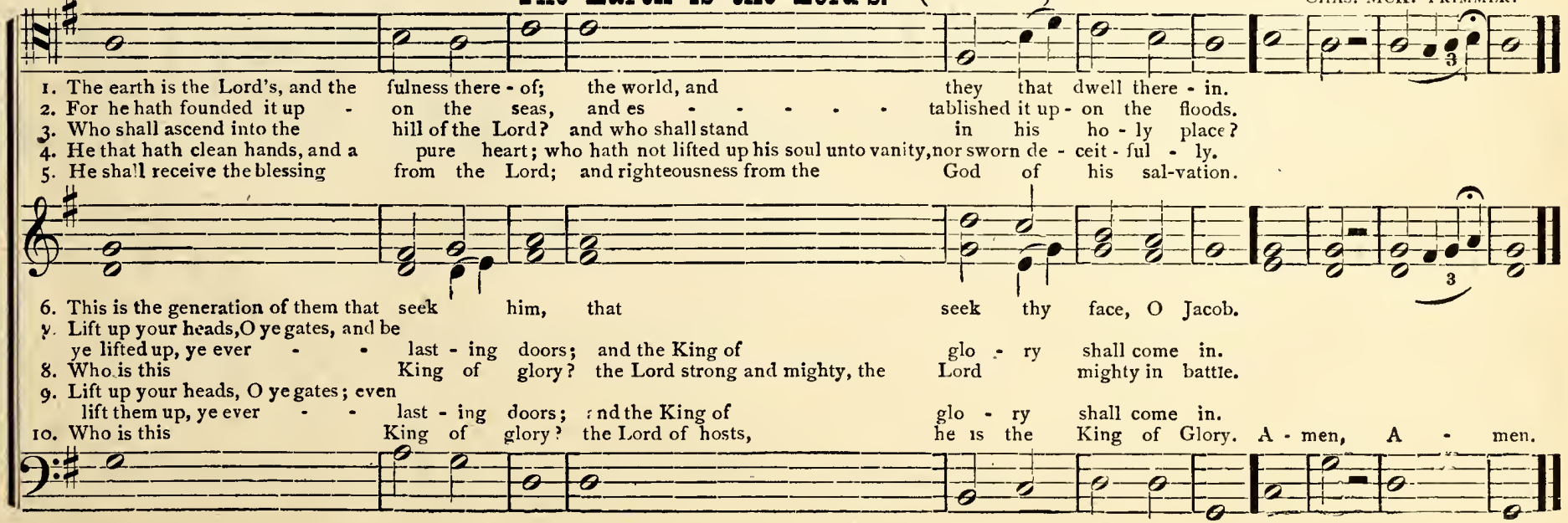
La, la, la, la,

Chorus.



The Earth is the Lord's. (Ps. xxiv.)

CHAS. McK. TRIMMER.



The Bridge. (Quartet.)

Longfellow. Arr. by S. W. S. Lady Carew.

I stood on the bridge at midnight, As the clocks were striking the hour, And the moon rose o'er the city Behind the dark church tower.

I stood on the bridge at midnight, As the clocks were striking the hour, And the moon rose o'er the city Behind the dark church tower.

Accel.

A - mong the long black rafters, The wav'ring shadows lay, And the current that came from the ocean, Seem'd to lift and bear them away.

A - mong the long black rafters, The wav'ring shadows lay, And the current that came from the ocean, Seem'd to lift and bear them away.

A tempo. *f* *p*

As sweeping, ed - dying thro' them, Rose the be - lat - ed tide, And stream-ing in - to the moon-light The sea-weeds float-ed wide.

As sweeping, ed - dying thro' them, Rose the be - lat - ed tide, And stream-ing in - to the moon-light The sea-weeds float-ed wide.

Accel. *Rall.*

And like those wa-ters rush-ing a-mong the wood-en piers, A flood of thoughts came o'er me, That filled my eyes with tears.

And like those wa-ters rush-ing a-mong the wood-en piers, A flood of thoughts came o'er me, That filled my eyes with tears.

Lento.

How of-ten, oh, how of-ten, In the days that had gone by, I had stood on that bridge at mid-night, And gazed on that wave and sky.

How of-ten, oh, how of-ten, In the days that had gone by, I had stood on that bridge at mid-night, And gazed on that wave and sky.

How often, oh how of-ten, I have wished that the ebbing tide Would bear me a-way on its bosom, O'er the o-cean wild and wide.

How often, oh how of-ten, I have wished that the ebbing tide Would bear me a-way on its bosom, O'er the o-cean wild and wide.

For my heart was hot and restless, And my life was full of care, And the bur - den laid upon me, Seem'd greater than I could bear.

But now it has fal - len from me, It lies bu-ried in the sea, And on - ly the sor - rows of others Throw a

But now it has fal - len from me, It lies bu-ried in the sea, And on - ly the sor - rows of others Throw a

shad-ow o - ver me. And I think how man-y thousand Of care en-cum-ber'd men, Each bear - ing his bur-den of

shad-ow o - ver me. And I think how man-y thousand Of care en-cum-ber'd men, Each bear - ing his bur-den of

sor - row Have crossed that bridge since then. For - ev - er and for - ev - er, As long as the riv - er

sor - row Have crossed that bridge since then. For - ev - er and for - ev - er, As long as the riv - er

flows; As long as the heart has pas sions, As long as life has woes, The moon and its bro-ken re-

flows; As long as the heart has pas-sions, As long as life has woes, The moon and its bro-ken re-

Rall. *f*

flec-tion, And its shadows shall ap - pear, As the sym - bol of love in heav-en, And its wav'r-ing im - age here.

f

flec-tion, And its shadows shall ap - pear, As the sym - bol of love in heav-en, And its wav'r-ing im - age here.

Return of Spring.

J. W. Kalliwoda.

Allegro non Troppo.

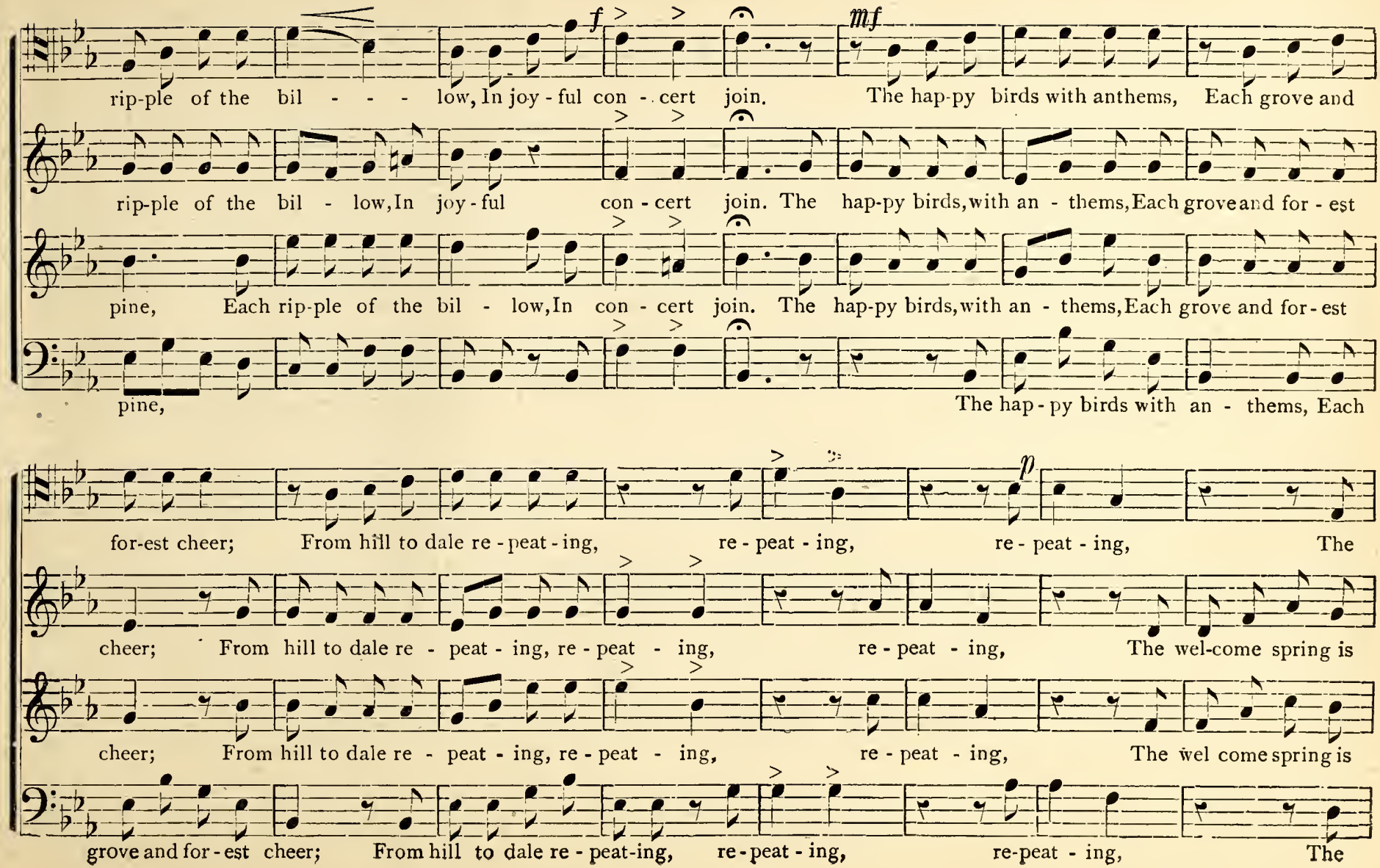
Each whis-per of the wil-low, Each mur-mur of the pine, Each rip-ple of the bil-low, Each rip-ple of the bil-low, In

Each whis-per of the wil-low, Each mur-mur of the pine, Each rip-ple of the bil-low, Each rip-ple of the bil-low, In

joy-ful, in joy-ful con-cert join, Each whis-per of the wil-low, In

Each whisper of the wil-low, Each murmur of the pine, Each

joy-ful, in joy-ful con-cert join, Each whisper of the wil-low, Each murmur of the


f
mf
rip-ple of the bil - - - low, In joy - ful con - cert join. The hap-py birds with anthems, Each grove and
rip-ple of the bil - low, In joy - ful con - cert join. The hap-py birds, with an - thems, Each grove and for - est
pine, Each rip-ple of the bil - low, In con - cert join. The hap-py birds, with an - thems, Each grove and for - est
pine, The hap - py birds with an - thems, Each
p
for-est cheer; From hill to dale re - peat - ing, re - peat - ing, re - peat - ing, The
cheer; From hill to dale re - peat - ing, re - peat - ing, re - peat - ing, The wel-come spring is
cheer; From hill to dale re - peat - ing, re - peat - ing, re - peat - ing, The wel come spring is
grove and for - est cheer; From hill to dale re - peat-ing, re - peat - ing, re-peat - ing, The

Return of Spring---Continued.

cres. *dim.* *mf*

welcome spring is here, spring is here, The welcome spring is here. The hap - py birds, with an - thems, Each grove and forest

here, The welcome spring is here, The welcome spring is here. The hap-py birds with an - thems, Each grove and forest

here, The welcome spring is here, The welcome spring is here. The hap - py birds with anthems, Each

welcome spring is here, spring is here, The hap-py birds with anthems, Each grove and

cheer; From hill to dale re - peat - ing, re - peat - ing, re - peat - ing, The welcome spring is

cheer; From hill to dale re - peat-ing; re - peat - ing, re - peat - ing, The

grove and for-est cheer; From hill to dale re - peat-ing, re - peat - ing, re - peat - ing, The

for - est cheer; From hill, from hill to dale re - peat - ing, re - peat - ing, The welcome spring is

cres. *dim.* *dolce.*

here, The welcome spring is here, The welcome spring is here. Now thro' the dimpled wa - ter, the shal-lop glides a-

dolce.

welcome spring is here,

welcome spring is here, spring is here, The welcome spring is here. Now thro' the dimpled wa - ter, the shallop glides a-

here, The welcome spring is here, Now thro' the dim- - - -

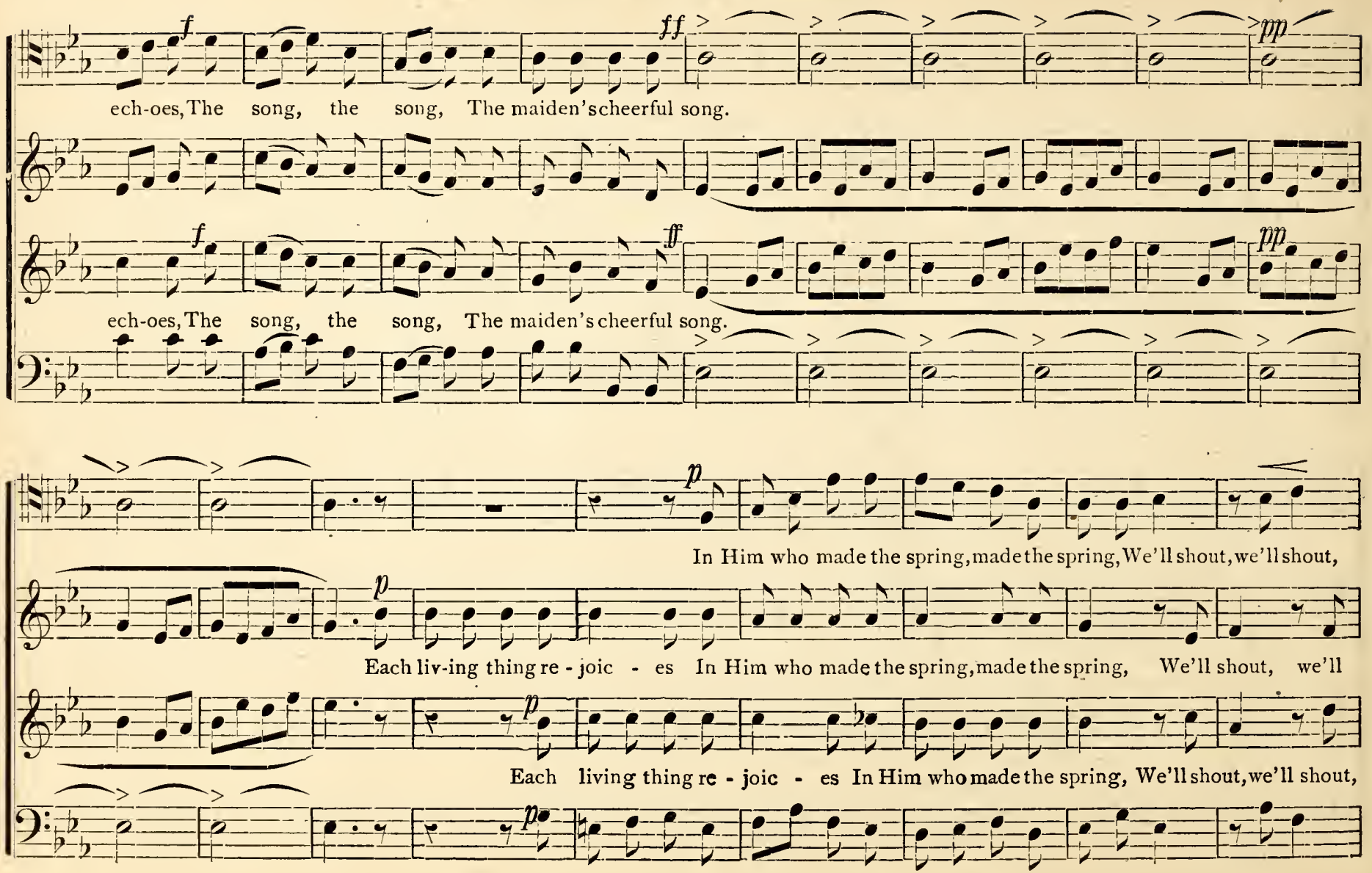
cres.

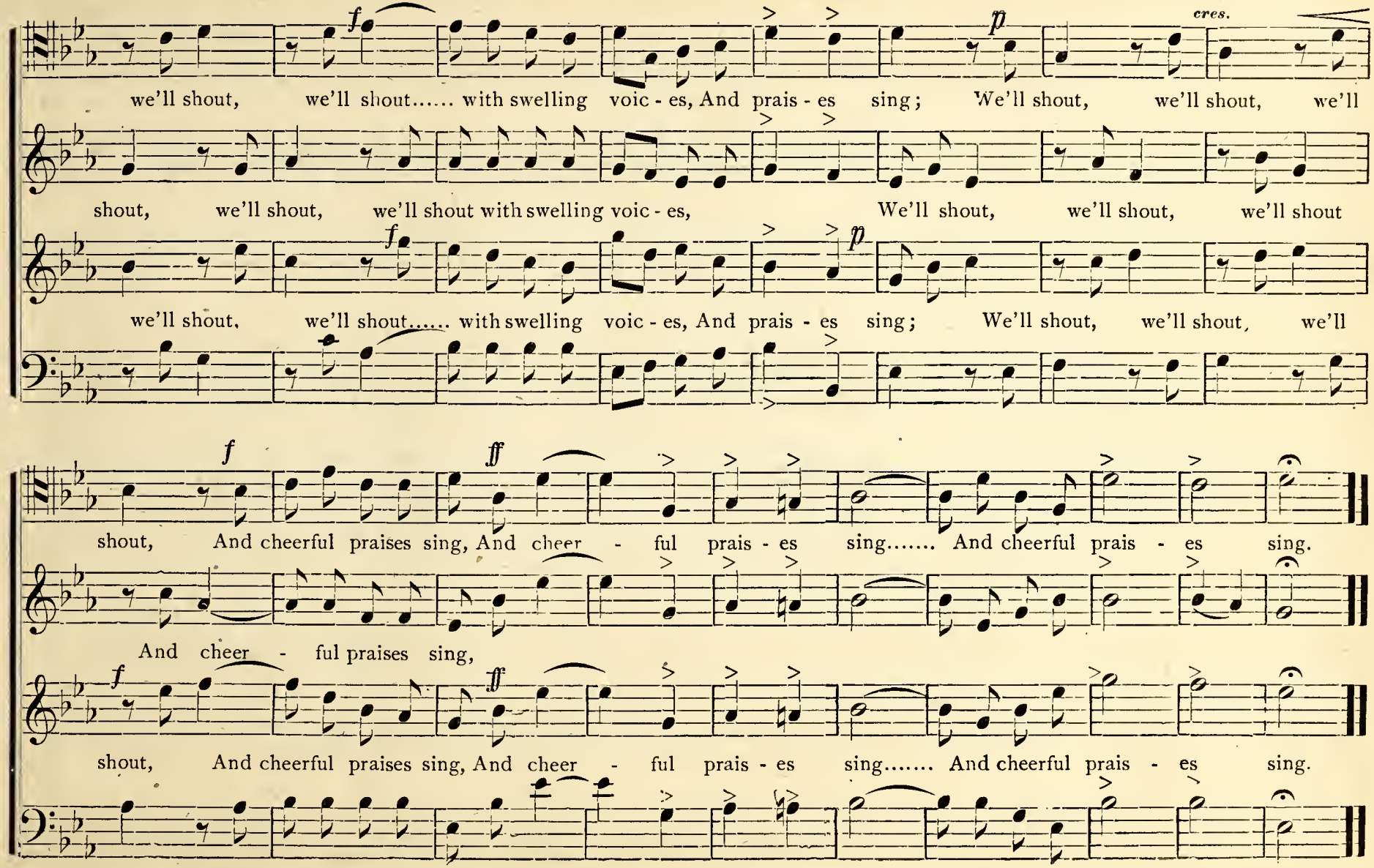
long, Thro' the dimpled wa - ter, The shallop glides a - long, And thro' the woodland ech - oes, And thro' the woodland

cres.

long, Now thro' the dimpled wa - ter, The shallop glides a - long, And thro' the woodland ech - oes, And thro' the woodland

pled wa - - - ter, The shal - lop glides a - long, And thro' the wood - land


f
ff
pp
ech-oes, The song, the song, The maiden's cheerful song.
f
ff
pp
ech-oes, The song, the song, The maiden's cheerful song.
p
In Him who made the spring, made the spring, We'll shout, we'll shout,
p
Each liv-ing thing re - joic - es In Him who made the spring, made the spring, We'll shout, we'll
p
Each living thing re - joic - es In Him who made the spring, We'll shout, we'll shout,
p


f
p
cres.
we'll shout, we'll shout..... with swelling voic - es, And prais - es sing; We'll shout, we'll shout, we'll
shout, we'll shout, we'll shout with swelling voic - es, We'll shout, we'll shout, we'll shout
f
p
we'll shout, we'll shout..... with swelling voic - es, And prais - es sing; We'll shout, we'll shout, we'll
f
ff
shout, And cheerful praises sing, And cheer - ful prais - es sing..... And cheerful prais - es sing.
And cheer - ful praises sing,
f
ff
shout, And cheerful praises sing, And cheer - ful prais - es sing..... And cheerful prais - es sing.

Praise Waiteth for Thee, O God, in Zion.

Ps. 65. P. W. Hill.

Praise waiteth for thee, for thee, O God in Zi-on, Praise waiteth for thee, O God in Zi - on, And un-to thee shall the vow be per-

Praise waiteth for thee, for thee, O God in Zi-on, Praise waiteth for thee, O God in Zi - on, And un-to thee shall the vow be per-

Ritard. *A tempo. f*

formed, O thou that hearest prayer un-to thee shall all flesh come. Blessed is the man whom thou choosest and causest to approach un-to

formed, O thou that hearest prayer un-to thee shall all flesh come. Blessed is the man whom thou choosest and causest to approach un-to

thee, That he may dwell in thy courts: We shall be satisfied with the goodness of thy house, Even of thy ho - ly temple. A - men.

thee, That he may dwell in thy courts: We shall be satisfied with the goodness of thy house, Even of thy ho - ly temple. A - men.

Castle Building.

CLARA E. KENNISH. E. A. RIDDLE.

Lively.

1. Look-ing thro' the mist-y fu-ture, We can learn life's bright-est dream, For our eyes in look-ing sun-ward, Can but catch a gold-en gleam.

2. Ev-'ry heart should build its cas-tle, For the world has wea-ry ways, If be-yond our hu-man vis-ion, Noth-ing waits to cheer our days.

Troub-le nev-er came of hop-ing, Noth-ing good is in de-spair; Light ly fall the dark-est shadows, When your cas-tle's built of air.

Build it high and build it high-er, Tho' it fall ye shall not care, Not a hope shall lie be-neath it, For 'tis on-ly built of air.

Chorus.

Life should nev-er grow so sun-less, When there's much of sun to spare; Hands should not grow wea-ry build-ing In the wait-ing fields of air.

Life should nev-er grow so sun-less, When there's much of sun to spare; Hands should not grow wea-ry build-ing In the wait-ing fie'ds of air.

On the Sea.

Mendelssohn. Arr. S. W. S.

f Allegro molto vivace.

New life I breathe while on the sea, All oth - er joys I scorn; From care re - moved..... from sorrow free, On na - ture's bo-som

From care and sor - row free,

New life I breathe while on the sea, All oth - er joys I scorn; From care re - moved..... from sorrow free, On na - ture's bo-som

From care and sor - row free,

borne, On na-ture's bo - som borne! We on-ward speed right gal-lant - ly Thro' o-cean's swell-ing tides, O'er mountain bil - lows

cres.

borne, On nature's bo - som borne! We on - ward, on-ward speed right gal - lant - ly, O'er mountain bil - lows tow'ring

borne, On nature's bo - som borne! We on - ward, on-ward speed right gal - lant - ly, O'er mountain bil - lows tow'ring

tow'ring high, Our bark se-cure - ly rides, O'er moun - tain bil - lows tow - 'ring high, Our bark..... .....se -

high, tow - 'ring high, O'er moun-tain bil - lows tow - 'ring high..... Our bark se -

high..... O'er mountain bil - lows tow'ring high, bil - lows tow'ring high, Our bark se -

high..... O'er moun-tain bil - lows tow - 'ring, tow - 'ring high, tow'ring high, Our bark se -

m *p* *pp* **Fine.**

cure - ly rides, se - cure - ly rides..... Our bark se - cure - ly rides, se - cure - ly rides, se - cure-ly rides.

cure - ly rides..... Our bark se - cure - ly rides..... Our bark

p

cure - ly rides, Our bark..... se - cure - ly rides..... Our bark se - cure - ly rides, se - cure - ly rides.

p

cure - ly rides..... Our bark..... se - cure - ly rides.....

On the Sea---Continued.

pp p

Say, what cause for tears or sor - row? Why un - wel - come trou - ble bor - row? Why this sor - - row?

pp p

Say, what cause..... for tears or sor - row? Why un - wel - come trou - ble bor - - - - row?

p

Why un - wel - - - - come trou - ble bor - row?

p

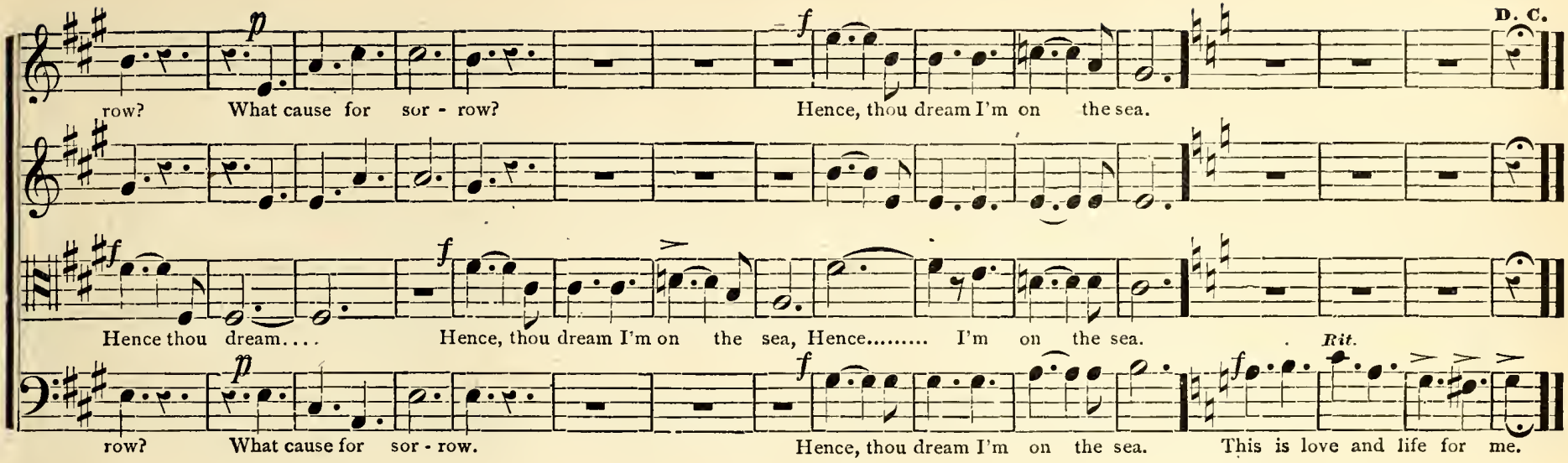
Why un - welcome trou - ble bor-row? Why un - wel-come trouble bor - row? What cause for sor-

Say, what cause for tears and sorrow? Why un-wel-come trouble bor - row?

f

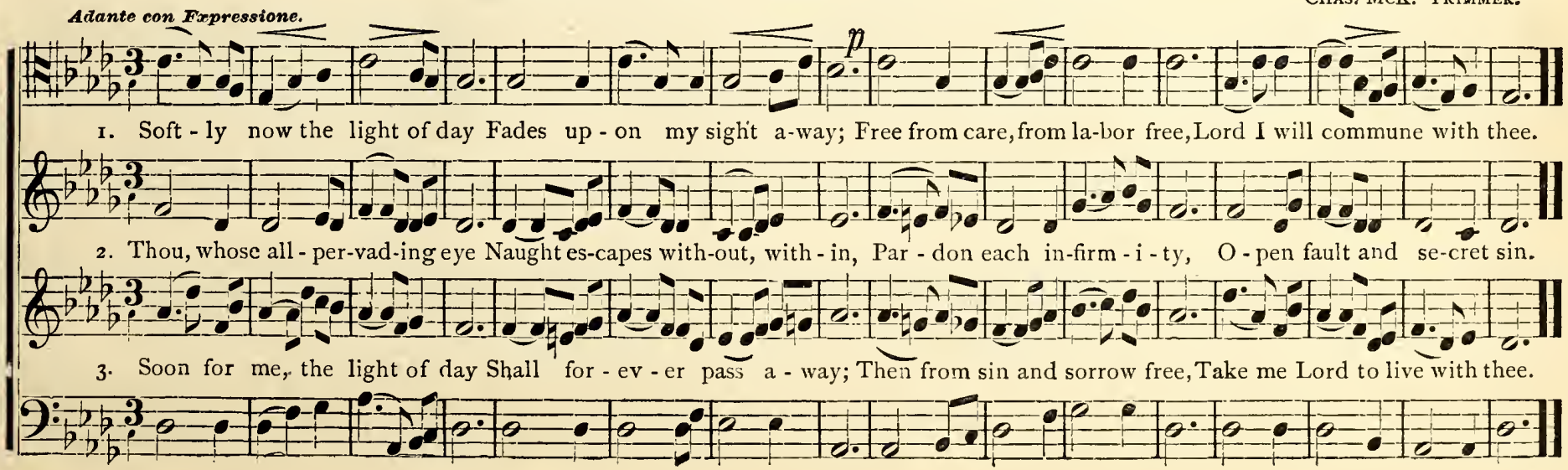
Say what cause for tears or sor-row? Why un - wel-come trou - ble bor-row? Why un-wel-come trouble bor - row? Hence thou dream

..... Why un - welcome What cause for sor-



SOFTLY NOW THE LIGHT OF DAY.

CHAS. MCK. TRIMMER.



GOD BE MERCIFUL.

W. F. WERSCHKUL.

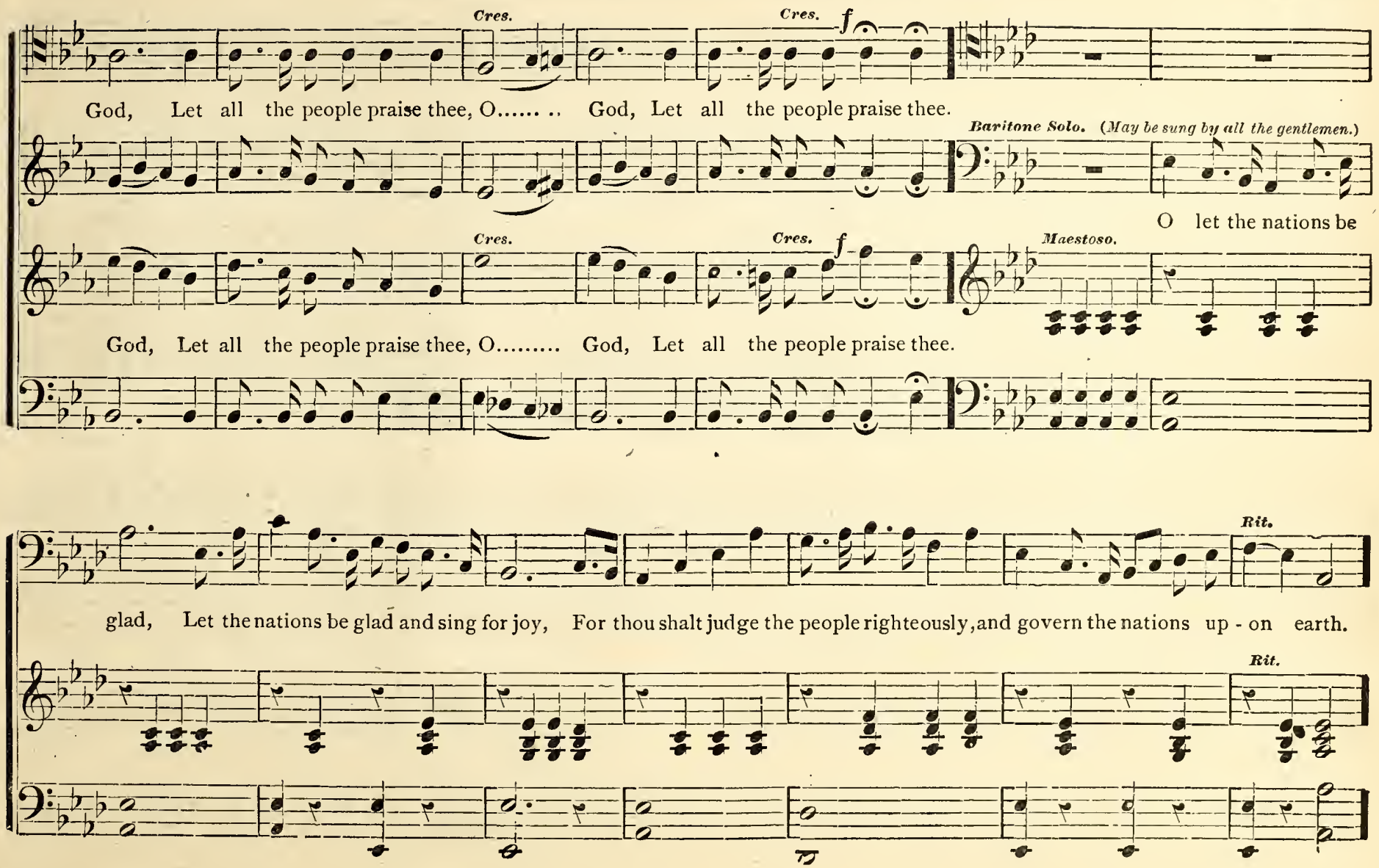
Andante. *Ritard.* *Duet.*

God be mer-ci-ful, God be mer-ci-ful, God be merciful to us and bless us. That thy ways may be known upon the

God be mer-ci-ful, God be mer-ci-ful, God be merciful to us and bless us. That thy ways may be known upon the

earth, Thy sav-ing health a - mong..... all na-tions. **Chorus.** *Con spirito.* *Cres.* Let the people praise thee, Let the people praise thee, O.....

earth, Thy sav-ing health a - mong..... all na-tions. *Cres.* Let the people praise thee, Let the people praise thee, O.....


Cres.
Cres.
f
God, Let all the people praise thee, O..... God, Let all the people praise thee.
Baritone Solo. (May be sung by all the gentlemen.)
O let the nations be
Cres.
Cres.
f
Maestoso.
God, Let all the people praise thee, O..... God, Let all the people praise thee.
Rit.
glad, Let the nations be glad and sing for joy, For thou shalt judge the people righteously, and govern the nations up - on earth.
Rit.

GOD BE MERCIFUL---Concluded.

Allegretto. *Cres.* *Cres.*

Let the people praise thee, Let the people praise thee, O God, let all the people praise thee, O God, let all the people praise thee.

Cres. *Cres.*

Let the people praise thee, Let the people praise thee, O God, let all the people praise thee, O God, let all the people praise thee.

BLESSED ARE THEY THAT HEAR.

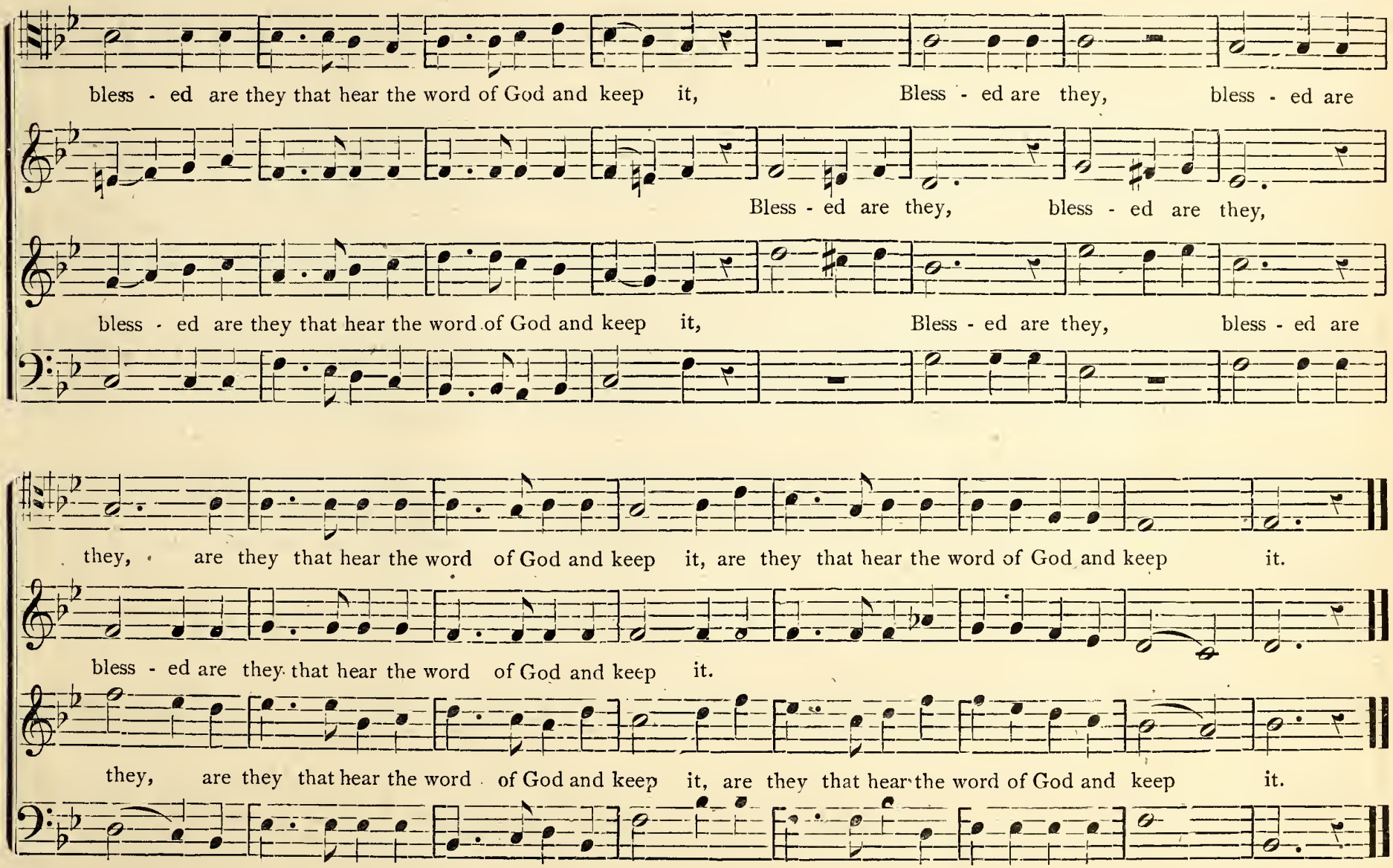
Moderato, not too slow. J. Maxson.

mf

Bless - ed, bless - ed, bless - ed are they that hear the word of God and keep it. Bless - ed, bless - ed,

mf

Bless - ed, bless - ed, bless - ed are they that hear the word of God and keep it. Bless - ed, bless - ed,


bless - ed are they that hear the word of God and keep it, Bless - ed are they, bless - ed are
Bless - ed are they, bless - ed are they,
bless - ed are they that hear the word of God and keep it, Bless - ed are they, bless - ed are
they, are they that hear the word of God and keep it, are they that hear the word of God and keep it.
bless - ed are they that hear the word of God and keep it.
they, are they that hear the word of God and keep it, are they that hear the word of God and keep it.

The Cows are In the Corn.

R. W. Gilder. S. O. Lomon.

1. Oh, fath-er's gone to mar-ket-town; was up be-fore the day, And Ja-mie's af - ter rob - ins, and the man is mak - ing

2. From all the mist - y morn - ing air there comes a sum-mer - sound—A mur-mur as of wa - ters from the skies and trees and

3. A-bove the trees the hon - ey-bees swarm by with buzz and boom, And in the field and gar - den bright, a hundred flow - ers

4. How strange at such a time of day the mill should stop its clatter! The farmer's wife is listening now, And wonders what's the

hay, And whistling down the hol - low goes the boy that minds the mill, While mother from the kitchen-door is

ground. The birds they sing up - on the wing, the pig-eons bill and coo, And o - ver hill and hol - low rings a-

bloom. With - in the farm-er's meadow green a brown-eyed dais - y blows, And at the edge of the hol - low deep a

mat-ter. Oh, wild the birds are sing-ing in the wood and on the hill, While whistling up the hol - low goes the

The Cows are In the Corn—Concluded.

Chorus. *Agitato.* ff

call - ing with a will. "The cows are in the corn! Oh, where's Pol-ly?"

gain the loud hal-loo— "Pol - ly! Pol - ly! Pol - ly! Pol - ly!

red and thorn - y rose. "The cows are in the corn! Oh, where's Pol-ly?"

boy that minds the mill.

O for a Shout.

Maestoso. Dr. J. M. Stillman.

1. O for a shout of sa - cred joy To God, the sovereign King! Let ev-'ry land their tongues employ, And hymns of triumph sing.

2. Je - sus, our God, as - cends on high; His heav'nly guards a - round At - tend him ris-ing thro' the sky, With trum-pet's joy-ful sound.

3. While angels shout and praise their King, Let mor-tals learn their strains, Let all the earth his hon - ors sing; O'er all the earth he reigns.

Far o'er the Sea.

W. A. C.

WILBUR A. CHRISTY.

1. Far o'er the storm-y sea, Far o'er the sea, Loved ones have gone from me, Far o'er the sea. Now the days are

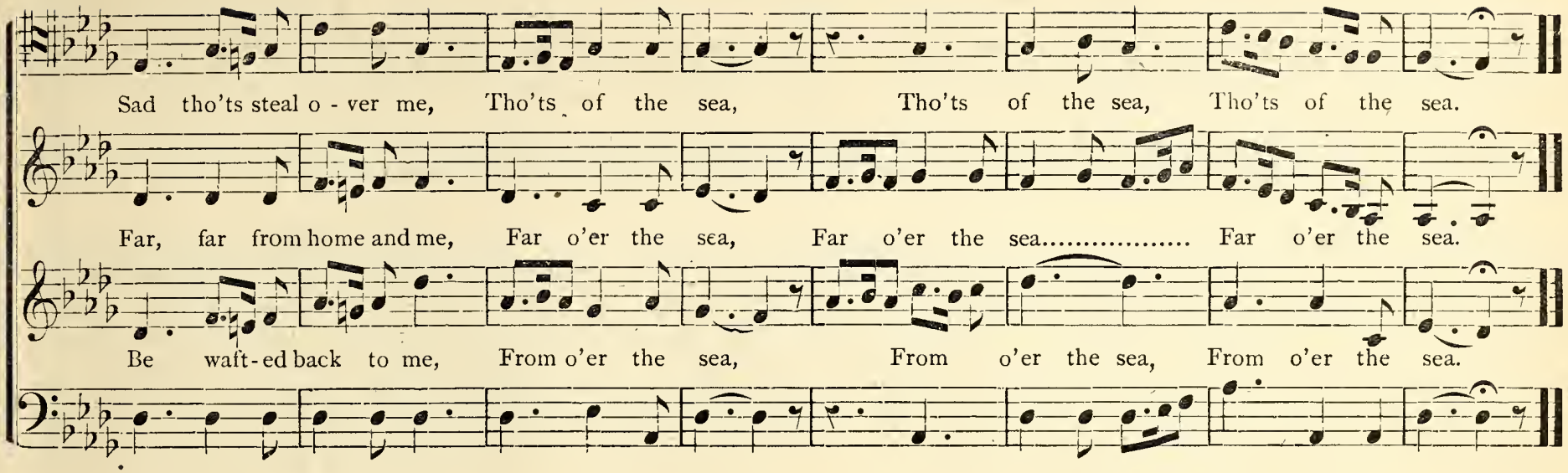
2. Blow fair thou ris-ing gale, Far o'er the sea, Swell ev - 'ry fly - ing sail, Far o'er the sea; Ah, my heart with

3. Now ev - 'ry plaintive moan From o'er the sea, Comes like a dirge for one Far o'er the sea. Oh, may all the

dark and drea-ry, And my heart is sad and wea - ry, While sad tho'ts steal o - ver me, Of the rest - less surg-ing sea.

dread is ach - ing, Still my loved one, thou art tak-ing, Far a-way from home and me, O'er the dark and treach'rous sea,

brave, true-hearted, Ere my hopes have all de-part - ed, Soon be waft - ed back to me, From the dark and gloom - y sea,



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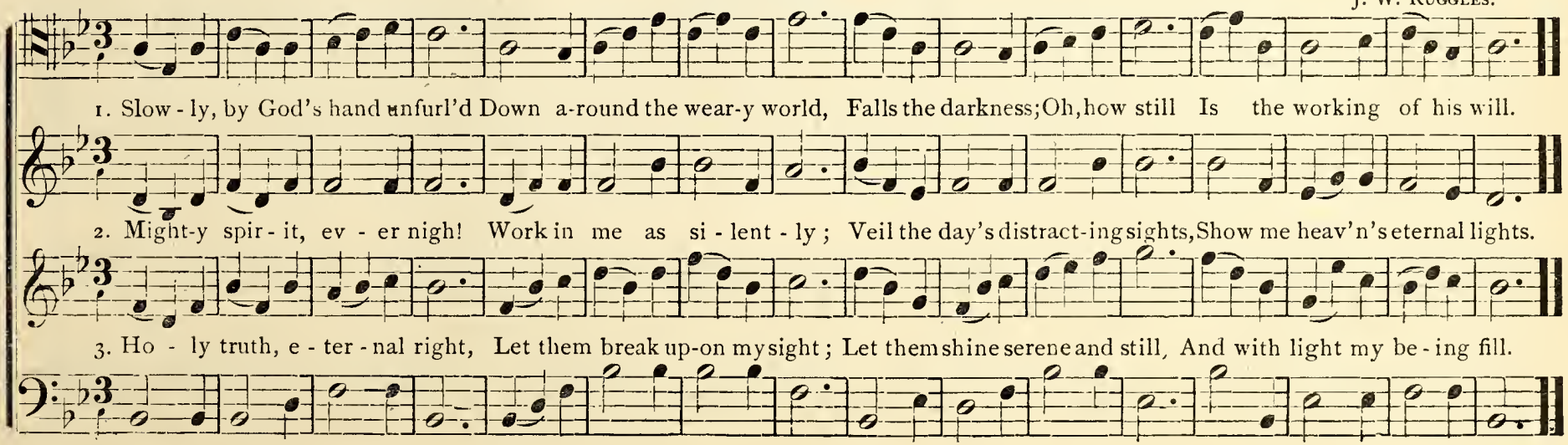


Solo. *Allegro.* S. O. LOMON.

Should old acquaintance be for-got, And never bro't to mind; Should old acquaintance be for-got And days when Young Rory O'Moore courted

Solo. *Chorus.* *Andante.*

Kath-a-leen Bawn, He was bold as a hawk and she soft as The girl I left be-hind me, Long, long a - go, long a - go.

Alto Solo. Allegretto.

1. My... Grand - ma lives on yon - der lit - tle green, Fine old... la - dy as ev - er was seen
   She... of - ten cau - tion'd me..... with... care, Of all false... young men... to..... be - ware,
2. Thinks I to my - self there's some... mis - take, What a..... fuss these... old..... folks make,
   If the boys and girls all had been... so..... fraid, Then grand-ma her - self would have died an old maid.

Tim - e - i, tim - e - um - tum, tim - e - um pa - ta, Of all false young men to be - ware.
Tim - e - i, tim - e - um - tum, tim - e - um pa - ta, Then grand-ma her - self would have (*omit.*)

Chorus.

Paddled her own ca - noe, Paddled her own ca - noe, O'er hill and dale she'd sped her way, In a hun-dred fathoms deep.

Solo. Maestoso.

Solo. Allegretto.

As we went bobbing a-round and a-round, Josh kissed me, and I kissed Josh,

Duet. *Grazioso.*

In the starlight, in the star-light let us

wan-der gay and free. At drea-ry midnight's, cheer-less hour De-sert-ed e'en by Cyn-thia's beam.

In the

In the star-light,

Duet. *Moderato.*

Allegretto.

But who can speak the joy we

star-light

CHORUS. *f* *Rit.*

Soprano Solo. Andante.

In the star-light, in the star-light, We are all nod-din nid, nid noddin, we are Way down up-on the Swa-nee riv-er

feel

Leggiero. **ALTO SOLO.**

Far far a-way There's where, If a bod-y meet a bod-y com-ing thro' the rye, If a bod-y kiss a bod-y need a bod-y

Energico.

Rat-tle his bones, o-ver the stones, He's on-ly a pau-per whom no-bod-y owns, Rat-tle his bones o-ver the stones He's

Alto Solo. *Affetuoso.* *Chorus.* *Brillante.*

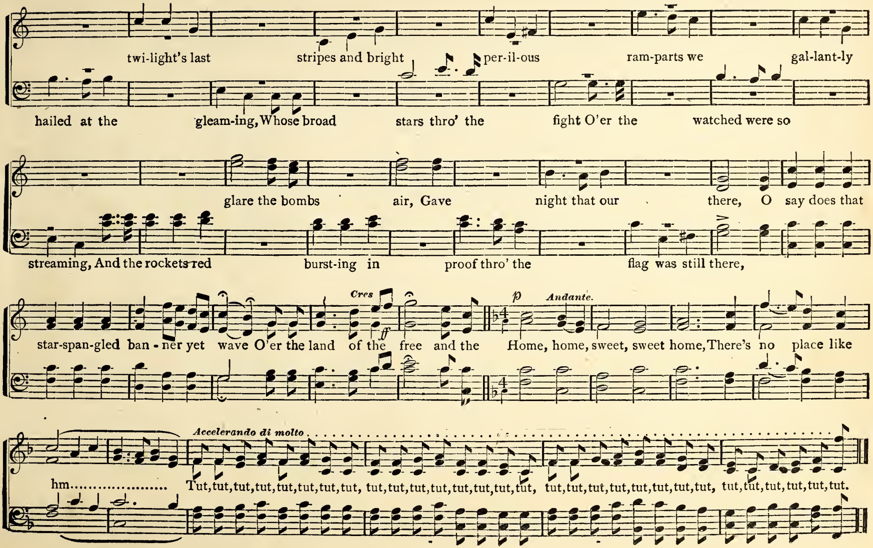
on-ly a pauper whom nobody owns. O scorn not thy brother tho' poor he may be, He's Up in the ear-ly morning, Just at the peep of

day, Straining the milk in the dair-y, Turning the cows a-away, Feeding the geese and the turkeys, Making the pumpkin pies,

Cres. *A tempo Giusto Anrmato.*

Jogging the little one's cradle, Driv-ing a-way the flies— Oh!..... see by the light, What so

say can you dawns early proud-lv we


twi-light's last
stripes and bright
per-il-ous
ram-parts we
gal-lant-ly
hailed at the
gleam-ing, Whose broad
stars thro' the
fight O'er the
watched were so
glare the bombs
air, Gave
night that our
there, O say does that
streaming, And the rockets red
burst-ing in
proof thro' the
flag was still there,
Cres
p
Andante.
star-span-gled ban - ner yet
wave O'er the land
of the
free and the
Home, home, sweet, sweet home, There's no place like
ff
Accelerando di molto
hm.....................
Tut, tut, tut, tut, tut, tut, tut, tut,
tut, tut, tut, tut, tut, tut, tut, tut,
tut, tut, tut, tut, tut, tut, tut, tut,
tut, tut, tut, tut, tut, tut.

THANKS BE TO GOD.

S. W. Straub.

Solo.

f

We know that if our earthly house of this tabernacle were dis- solved, We have a building of God, a house not made with hands, E - ter - nal in the heavens.

Allegretto.

Death is swal - lowed up in vic - to - ry, Death is swal-lowed up in vic - to-ry.

Death is swallowed up in vic - to - ry, Death is swal-lowed up in vic - to-ry, O, death, where is thy

Death is swal - lowed up in vic - to - ry, Death is swal-lowed up in vic - to-ry.

Andante.

A tempo.

O, grave, where is thy vic-to-ry? Death is swal-lowed up in vic-to-ry, Death is swal-lowed

sting? Death is swallowed up in vic-to-ry, Death is swallowed up in

O, grave, where is thy vic-to-ry? Death is swal-lowed up in vic-to-ry, Death is swal-lowed

Allegro. *Maestoso.*

up in vic-to-ry, But thanks be to God which

SOLO. *Expressione.*

vic-to-ry, The sting of death is sin,

up in vic-to-ry, But thanks be to God which

SOLO.

And the strength of sin is the law,

THANKS BE TO GOD---Continued.

giv-eth us the vic-to-ry, Thanks be to God which giv-eth us the vic-to-ry. Thanks be to God which

Thanks be to God.....

giv-eth us the vic-to-ry, Thanks be to God which giv-eth us the vic-to-ry. Thanks be to God which

giv-eth us the vic-to-ry, Thanks be to God which giv-eth us the vic-to-ry, Thanks be to God which

..... Thanks be to God,.....

giv-eth us the vic-to-ry, Thanks be to God which giv-eth us the vic-to-ry, Thanks be to God which

"HOME!"

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giv - eth us the vic - to - ry, which giv - eth us the vic - to - ry, which giv - eth us the vic - to - ry,

giv - eth us the vic - to - ry, which giv - eth us the vic - to - ry, which giv - eth us the vic - to - ry,

f *ff*

Thanks be to God which giv - eth us the vic - to - ry thro' Je - sus Christ our Lord. A - men, A - men.

Thanks be to God which giv - eth us the vic - to - ry thro' Je - sus Christ our Lord. A - men, A - men.

To the Chase.

MARIAN. Arr. from "MARTHA" by S. W. S.

* *Allegro.*

Ho! my com-rades, ho! Let's haste a-way, let's haste a - way, See! the dawn ap-pear, And bright the day is drawing near.
D. C. Bright the sky ap-pears, And mer - ry voi - ces fill the air, And the morn-ing breeze Is float - ing o - ver hill and dale.

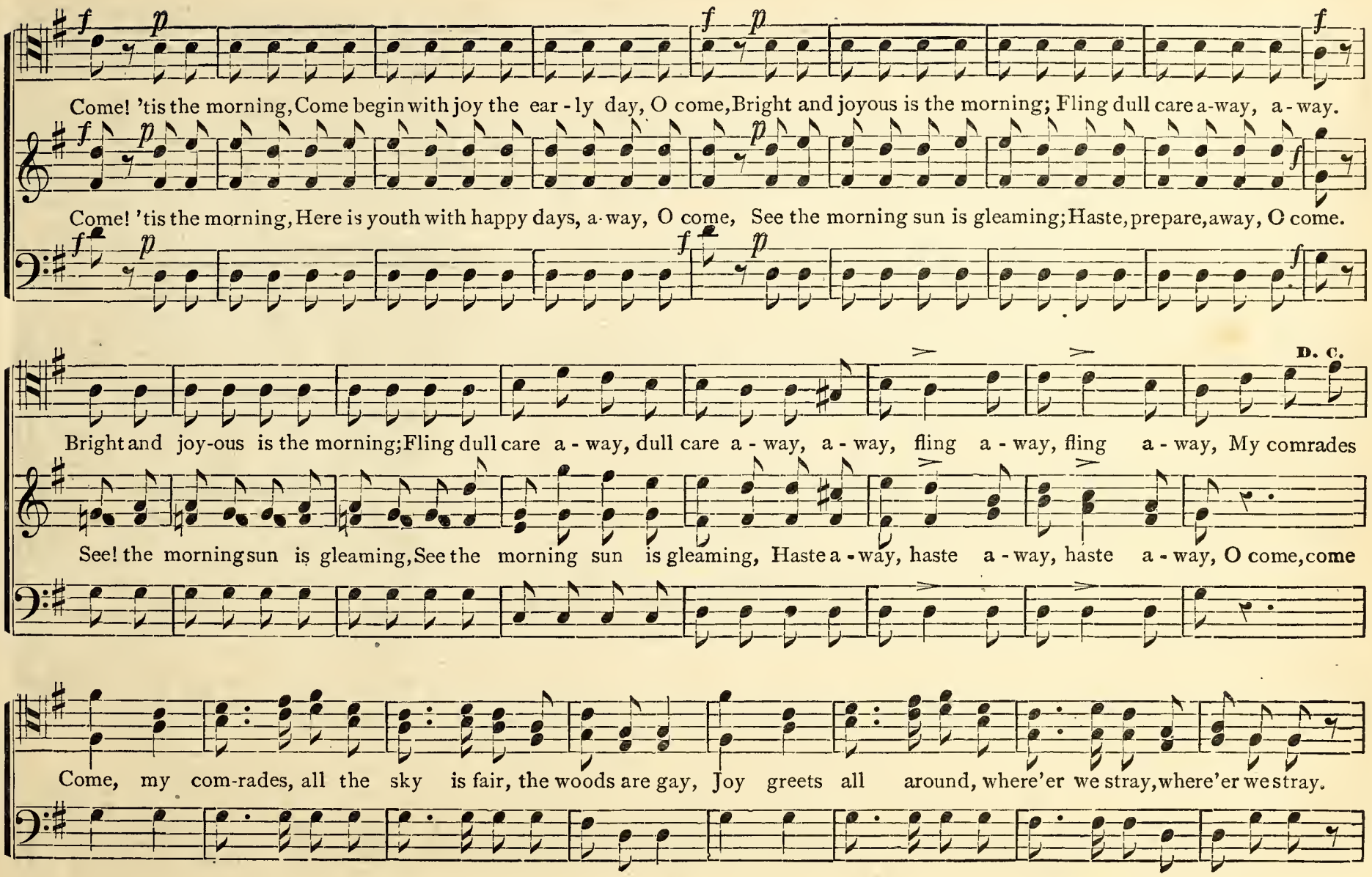
Ho! my comrades, ho! Lets haste a - way, let's haste a-way; See! the dawn appear, And bright the day is draw-ing near.

Bright the sky ap-pears And mer - ry voi - ces fill the air, And the morn-ing breeze Is float - ing o - ver hill and dale.

To the chase we'll haste away, Ere yet an - oth-er day is born, Yes! the fal -low deer is ris-ing Now to greet the com-ing morn.

Here is health mid Nature's gladness Let us has-ten on our way, Mirth and joy a - mid her freshness, We shall find from day to day.

* For repeat only.


Come! 'tis the morning, Come begin with joy the ear - ly day, O come, Bright and joyous is the morning; Fling dull care a-way, a - way.
Come! 'tis the morning, Here is youth with happy days, a-way, O come, See the morning sun is gleaming; Haste, prepare, away, O come.
D. C.
Bright and joy-ous is the morning; Fling dull care a - way, dull care a - way, a - way, fling a - way, fling a - way, My comrades
See! the morning sun is gleaming, See the morning sun is gleaming, Haste a - way, haste a - way, haste a - way, O come, come
Come, my com-rades, all the sky is fair, the woods are gay, Joy greets all around, where'er we stray, where'er we stray.

To the Chase—Concluded.

Come my com - rades, all the sky is fair, the woods are gay, Joy greets all a-round where-

Come my com - rades all the sky is fair, the woods are gay, Joy greets all a-round where-

Accelerando.

e'er we stray, where'er we stray, O come a - way, O come a - way, a - way.....

e'er we stray, where'er we stray, O come a - way, O come a - way, a - way.....

Thy Will be Done.

A. H. Detroyte.

1. My God, my Father, while I stray Far from my home, in life's rough way, O teach me from my heart to say, Thy will be done.
2. Tho' dark my path, and sad my lot, Let me be still and mur - mur not, Or breathe the prayer di-vine-ly taught, Thy will be done.
3. What tho' in lonely grief I sigh, For friends beloved no lon - ger nigh, Submissive would I still re - ply, Thy will be done.
4. If thou shouldst call me to resign, What most I prize, it ne'er was mine; I only yield thee what is thine, Thy will be done.
5. Renew my will from day to day, Blend it with thine, and take a - way, All that now makes it hard to say, Thy will be done. A - men.

The Lord is Great.

Allegro.

Righini.

Bless - ed is the peo - ple that know the joy-ful sound, Bless - ed is the peo - ple that know the joy-ful sound, They shall ev - er

Bless - ed is the peo - ple that know the joy-ful sound, Bless - ed is the peo - ple that know the joy-ful sound,

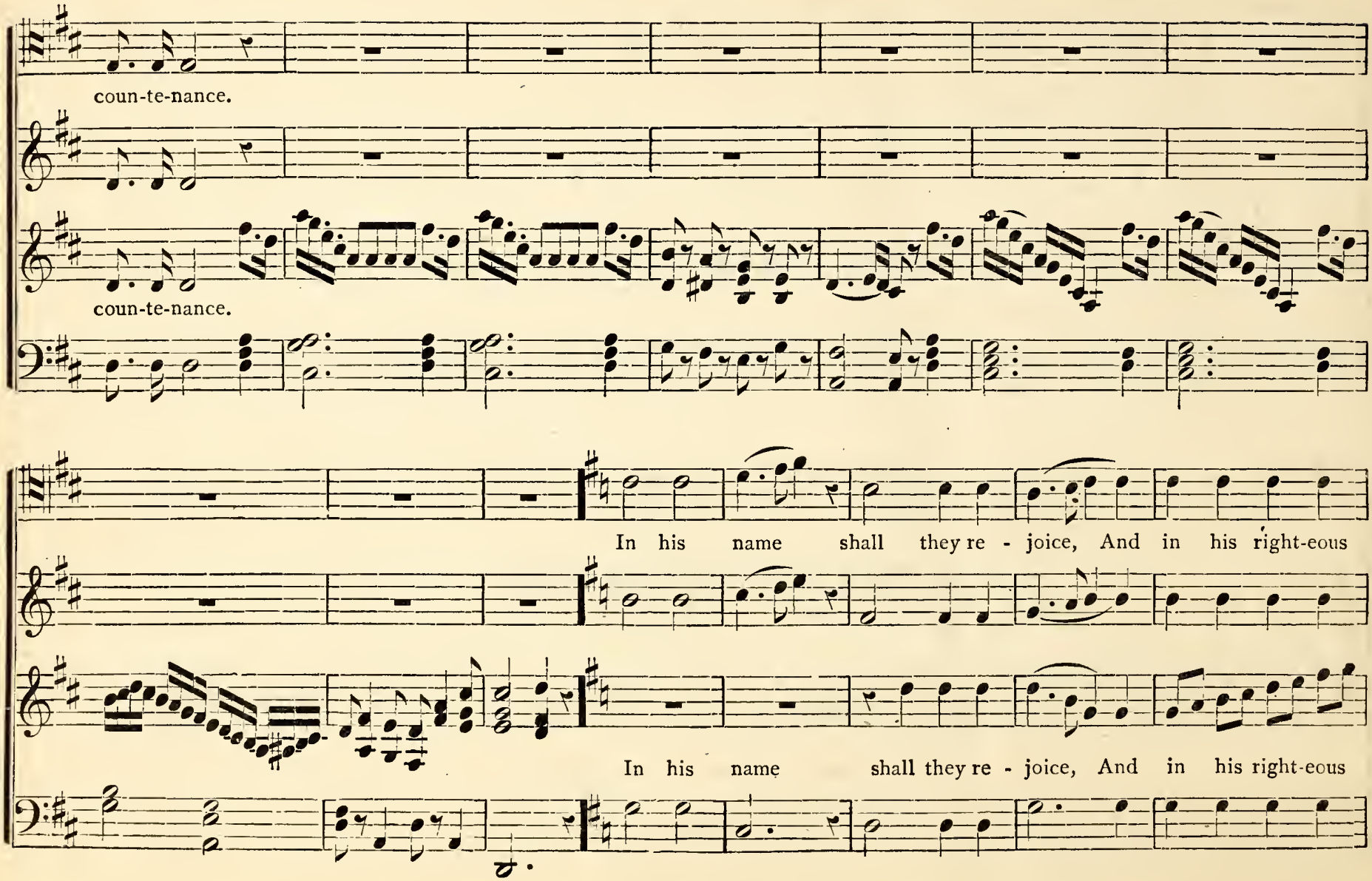
They shall

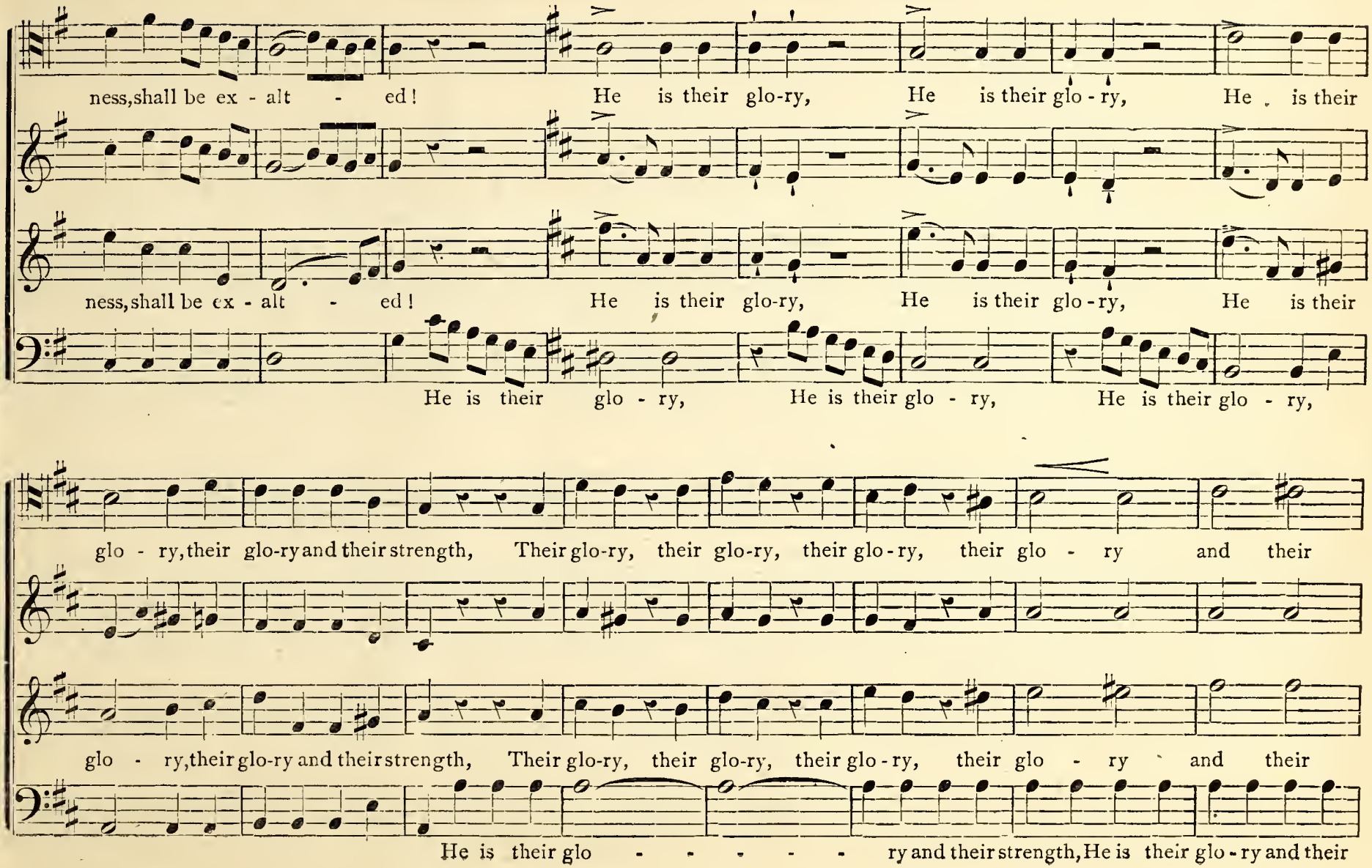
walk, they shall ev - er walk, they shall ev - er walk in the light, in the light of his

They shall ev - er walk, In the light of his coun - te-nance, shall ev - er walk, in the light..... of his

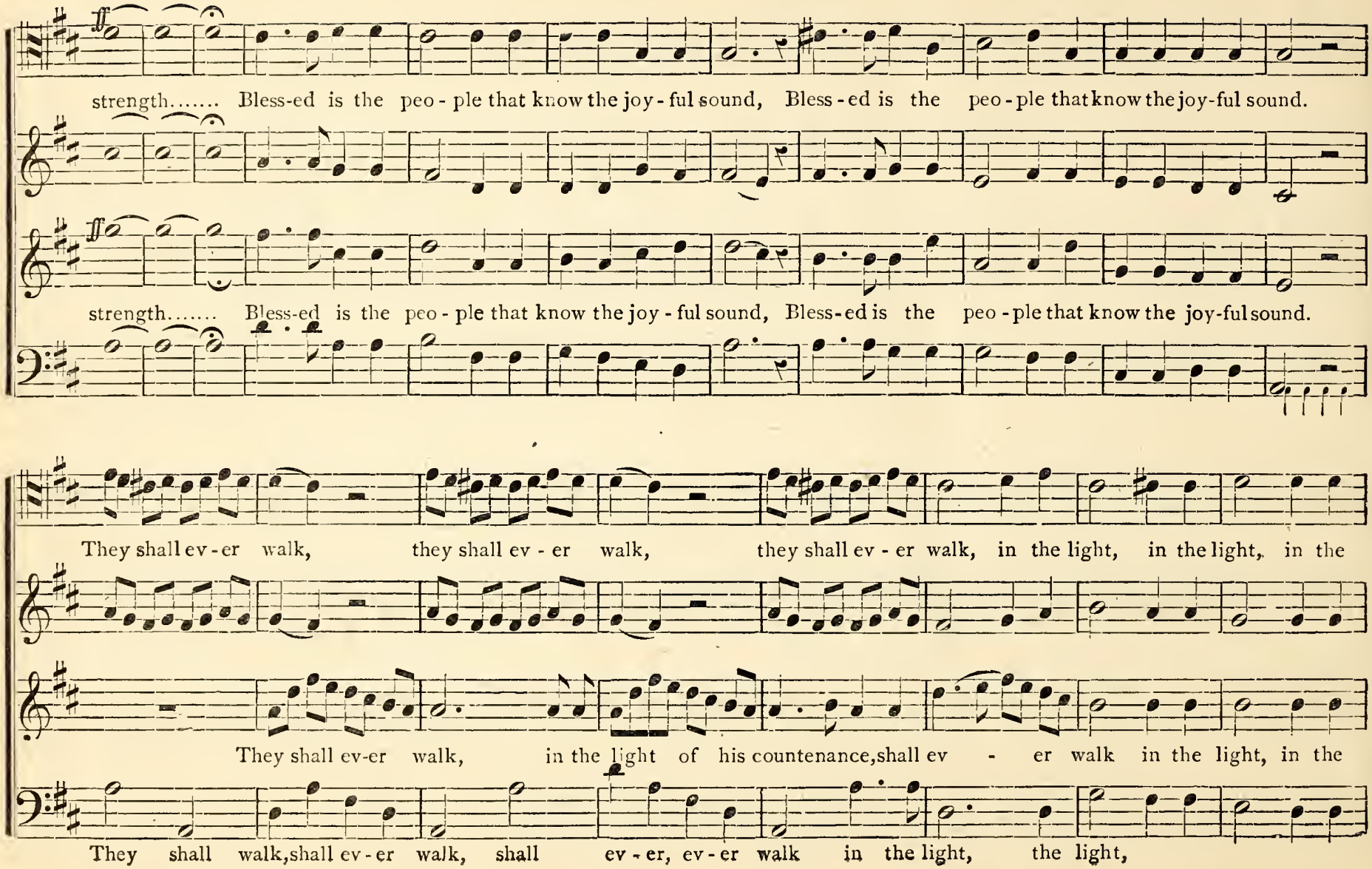
walk, shall ev - er walk, shall ev - er, ev-er walk in the light, the light of his

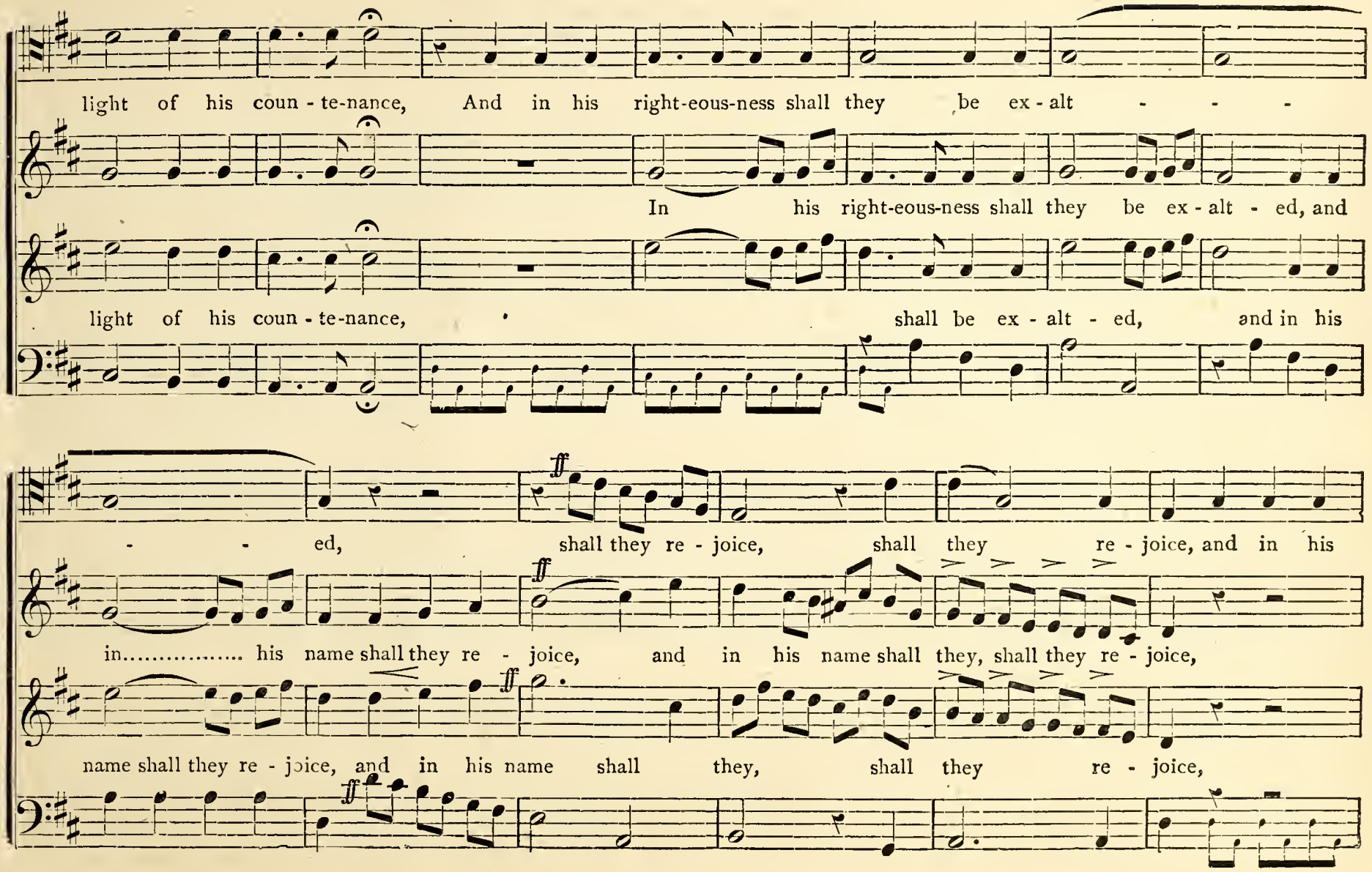
The Lord is Great---Continued.




ness, shall be ex - alt - ed! He is their glo-ry, He is their glo - ry, He is their
ness, shall be ex - alt - ed! He is their glo-ry, He is their glo - ry, He is their
He is their glo - ry, He is their glo - ry, He is their glo - ry,
glo - ry, their glo-ry and their strength, Their glo-ry, their glo-ry, their glo - ry, their glo - ry and their
glo - ry, their glo-ry and their strength, Their glo-ry, their glo-ry, their glo - ry, their glo - ry and their
He is their glo - - - - - ry and their strength, He is their glo - ry and their

The Lord is Great---Continued.




light of his coun - te-nance, And in his right-eous-ness shall they be ex - alt - - -
In his right-eous-ness shall they be ex - alt - ed, and
light of his coun - te-nance, shall be ex - alt - ed, and in his
- - ed, shall they re - joice, shall they re - joice, and in his
in..... his name shall they re - joice, and in his name shall they, shall they re - joice,
name shall they re - joice, and in his name shall they, shall they re - joice,

The Lord is Great---Concluded.

right-eous-ness shall they be ex-alt - - - - - - - - - ed, shall they re-

in..... his right-eous-ness shall they be ex - alt - ed, and in..... his name shall they re - joice, and

shall be ex-alt - ed, and in his name shall they re - joice, and in his name shall

joice, shall they re - joice, and in his name shall they re - joice, and in his name shall they re - joice.

in his name shall they, shall they re - joice,

they, shall they re - joice, and in his name shall they re-joice, and in his name shall they rejoice.

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